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PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE, 22, Albemarle-street, London, W.
SHEFFIELD, AUGUST 20-27.
President-Elect,
Professor G. J. ALLMAN, M.D. LL.D. F.R.S.L. and E.M.R.I.A.
Pres. L.S.

The JOURNAL, PRESIDENT'S ADDRESS, and other Printed Papers issued by the Association during the Annual Meeting will be forwarded daily by post to Members and others on application and prepayment of 2s. 6d. to the Clerk of the Association, Mr. H. C. STEWARDSON, Reception Room, Sheffield, on or before the first day of the Meeting.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.
NOTICE IS HEREBY GIVEN that the Royal Institute of British Architects will be ENTIRELY CLOSED on Monday, 18th inst., and will remain closed until Monday, 26th September next, or until further notice.
WILLIAM H. WHITE, Secretary.

BIRMINGHAM TRIENNIAL MUSICAL FESTIVAL.
IN AID OF THE FUND OF THE
BIRMINGHAM GENERAL HOSPITAL.
THIRTY-THIRD CELEBRATION.

ON
TUESDAY, August 26,
WEDNESDAY, August 27,
THURSDAY, August 28,
FRIDAY, August 29, 1879.

President,
THE RIGHT HONOURABLE LORD NORTON.

Principal Vocalists—Madame LEMMENS-SHERRINGTON, Miss ANNA WILLIAMS, and Madame GREYER. Madame PATEY and Madame TREBELL; Mr. VERNON RIGBY, Mr. EDWARD LLOYD, Mr. JOSEPH MAAS, and Mr. W. H. CUMMINGS; Mr. SEXTLEY and Mr. HENSCHL.

Conductor—Sir MICHAEL COSTA.
Organist—Mr. STIMPSON.
Chorus Master—Mr. STOCKLEY.

OUTLINE OF THE PERFORMANCES.

TUESDAY MORNING, August 26, RELIANT. TUESDAY EVENING, a Cantata, by Max Bruch, entitled THE VOICE OF THE BELL, and a MISCELLANEOUS SELECTION, in which Madame Gerster, Miss Anna Williams, Madame Patey, Madame Trebell, Mr. Vernon Rigby, Mr. Max, Mr. Cummings, Mr. SEXTLEY, and Mr. HENSCHL will sing. WEDNESDAY MORNING, August 27, MOSES IN EGYPT, Rossini. WEDNESDAY EVENING, a MISCELLANEOUS SELECTION, to include Beethoven's Symphony, No. 7, Madame Gerster, Miss Anna Williams, Madame Patey, Madame Trebell, Mr. Vernon Rigby, Mr. Max, Mr. Cummings, Mr. SEXTLEY, and Mr. HENSCHL will sing. THURSDAY MORNING, August 28, MOSES IN EGYPT, Rossini. THURSDAY EVENING, a New Cantata, by Saint-Saëns, entitled THE VOICE OF THE BELL, composed expressly for this Festival; and a MISCELLANEOUS SELECTION, comprising Overture, MELODY WIVES OF WINDSOR, &c. FRIDAY MORNING, August 29, MASS, RACHINI, Cherubini. Overture, SALVE REGINA, Schubert; Offertorium, DATE SONITUM, Gounod; HYMN OF PRAISE, Mendelssohn. FRIDAY EVENING, ISRAEL IN EGYPT.

Programmes of the Performances, comprising full particulars as to Tickets, &c., will be forwarded by post on application to the undersigned, at the Offices of the Festival Committee, 15, Ann-street, Birmingham.

By order,
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Town Hall, Newcastle-upon-Tyne, 12th August, 1879.

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SATURDAY, AUGUST 16, 1879.

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LITERATURE

The British Association for the Advancement of Science at Sheffield. 1879.

BUILT wholly of stone, standing in a thickly wooded valley at the junction of five clear rivers, and boasting a great castle and a fine manor house closed round by deer parks, Sheffield must once have been as picturesque a town as any in England; but now, with its woods cut and burned to smelt the iron they covered, its castle and manor house razed, its water fouled, and its stone replaced by peculiarly dingy brick, it would perhaps be hard to find a more prosaic or a more unpleasant place. Yet, curiously enough, all round this black blot on the landscape, over which perpetually hangs a dense black cloud, from the like of which even Londoners are free, the fields and foliage seem unhurt by the smoke, and are as sweet and green as in the most rural parts of England. Obviously deriving its name from the "field by the Sheaf," one of the five rivers just mentioned (though some ingenious etymologists will make it the Danish *skjev fæld*, "sloping hill"), it is difficult to believe, as some local antiquaries strive to do, that it was ever a stronghold of the Romans, whose place-names have a singular way of abiding to this day. Local tradition, indeed, says that the parish churchyard stands on the site of a Roman camp, but how old such tradition may be is doubtful, and, after all, it may be but a guess based on the fact that one of the adjoining streets was called "Campo" lane. That Roman remains have been found here, however, there is no doubt, and the bank known as the "Roman rig" was comparatively close to the town.

Shortly after the Norman conquest the place was held by Earl Waltheof, who, however bold an opponent of the Conqueror he was originally, was but a half-hearted participator in Ralph de Guader's conspiracy, for his share in which he was beheaded in 1075. There were dark hints put about that he owed his death to the influence of his wife, the Countess Judith, who was first cousin once removed to William I., who was styled Jezebel by a monkish historian presumably cognizant of the merits of the case, and who afterwards was disgraced by her royal kinsman for declining to marry a lame, if worthy, knight called Simon St. Liz.

When Domesday Book was compiled, Sheffield was held by one Roger de Busli, from Busli-en-Brai in Normandy, but whether the parish then, as now, contained more than thirty square miles, or 22,000 acres of land, does not seem clear. Nor is it apparent when and how the distinct name of Hallamshire began to be used, though from the fact of a place called "Hallam within the manor of Sheffield" being mentioned in the reign of Queen Elizabeth, it looks as though there were once a spot in the parish so named which cannot be now identified. It was during the rule of the De Busli family that the mineral value of the place began to be ascertained, the lord, in 1160, granting licence to dig and smelt iron ore. One may spare one's readers the stale old quotation from Chaucer as to the Sheffield whittle borne in the miller's hose, though it shows that the cutlery trade must have then been well established here; but it may not be generally known that most of the arrow-heads which the victors used at Bosworth field were forged here. No great progress in fine work seems to have been made until the end of the sixteenth century, when some of those refugees from Holland, who further east worked such wonders with the Norwich wool trade, were wisely patronized by Lord Shaftesbury, then the lord of the manor here. Various improvements, chiefly due to these strangers, raised the trade to such importance that in 1624 was founded the well-known "Company of Cutlers," now better known for after-dinner words than practical works. To the amateur mechanic such improvements and inventions have great interest, but the outside reader need only be reminded that in Sheffield was forged the knife with which Felton stabbed Buckingham; that about the same time clasp or spring-backed knives were invented here, as, later on, was silver plating, so characteristically admired and praised by no less superfluous a person than Horace Walpole. Speaking shortly, in fact, most improvements and novelties in hardware have had their rise in Sheffield, not excepting the novelty of rattening, the virtual inventor of which has just died in his bed instead of on the scaffold he so well deserved to mount.

The castle exists but as a memory. It stood in the crook of land where the Sheaf joins the Don, and was built by Thomas de Furnival, who had licence to erect it in the fifty-sixth of Henry III. He came of a fighting family, for his father was slain by the Saracens, and his grandfather lost his life at Jerusalem. Of his grandson and namesake the bard of Caerlaverock wrote:—

Ki kant seoit sur le cheval
Ne sembloit home ke sommeille.

The grandson of this latter Thomas was at Cressy, and afterwards served with Percy in Scotland. His nephew, best known as the builder of Furnival's Inn, Holborn, died without male issue, and his heiress married one of the Nevills; but the Furnival estates stayed but one generation with that family, their heiress marrying the well-known general Sir John Talbot, better known as the first Earl of Shrewsbury. He and his son of the same name fell fighting bravely at Chastillon in 1453; his grandson Thomas was slain in a wretched private skirmish with Lord Berkeley in 1469, and his other son John was killed at the battle of Northampton

in 1460, fighting under the Red Rose, so a bloodier record can hardly be found in any family history. It is said that the great earl took so many of his tenants with him to his last fight that there was no family in Hallamshire but lost a man.

The sixth earl was notable for two things, one for having had Queen Mary of Scots consigned to his custody, and the other for having been fool enough to take as his second wife the notorious "Bess of Hardwick." It is possible that whatever severity he may have shown to his prisoner arose from his temper being soured by the extreme unpleasantness of his spouse, and it is equally possible that the prisoner derived some slight satisfaction from knowing that her strict gaoler was himself in bonds almost as irksome as her own.

It will, however, always be a moot point whether or not he exercised his authority with undue harshness. His letter to Elizabeth, in which he says he has Mary sure enough and shall keep her either quick or dead, and that if any forcible attempts were made to rescue her, the greatest peril would sure to be hers, is well known, and is generally quoted as showing his hard-heartedness. Viewed impartially the letter seems not to bear that interpretation, but rather to be the acknowledgment made to a jealous mistress by a gaoler perpetually reminded of his responsibility and well cognizant of his duties towards a restless and dangerous prisoner. That his friends did not think his conduct brutal may be seen from the inscription written for his tomb by Foxe—him of the 'Book of Martyrs'—which claims that "his behaviour to her was generous and honourable, sparing no cost for her entertainment, neither can words express his care and concern for her." *Per contra* we have the prisoner's written complaints of her food, so possibly the truth lies between the two extremes. Anyhow no gaoler was ever tormented more by his employer than Shrewsbury by Elizabeth, who exercised a most suspicious and unnecessary supervision over him, and who, to say the least, treated him most meanly in the money matters connected with the prisoner. Whether or not the daily *carte* was as liberal as it might have been for a captive queen, the earl must have been put to great expense, for she brought with her a retinue of thirty-nine Scotch and Irish, which of itself necessitated his increasing his own household by forty more servants for prudential reasons. The rules which he made, and which his mistress highly approved, were strict, but hardly unnecessarily so. From 9 P.M. to 6 A.M. the captive was to be left by all her servants. No sword was to be carried by any of her retinue other than the master of her household. None of her servants was to leave the house or town without licence, and if an alarm were once given all were to keep their lodgings on pain of death. Under these rules Mary passed very nearly all her life in England, the monotony of her existence being varied only by rare visits to Buxton and temporary changes to the Sheffield manor house, when her castle lodgings had become too foul to live in longer, and she had to shift elsewhere while they were scoured.

The gaoler's part was made a more difficult one by his wife's daughter surreptitiously marrying the Earl of Lennox, a near kinsman

of his prisoner. Bess of Hardwick's well-known manoeuvring powers were pitifully apologized for by her husband, who wrote to the queen deprecating her anger by the statement that "there are few noblemen's sons in England that she hath not prayed me to deal for at one time or another."

A more terrible life-companion than the countess could indeed have hardly been found. The daughter of a small squire, she had already been thrice well married, accumulating wealth from each husband, and was a woman of violent temper, and a great builder, money-lender, and schemer. Little wonder is it that the earl's "madde mellancolly humor" was scornfully spoken of by one of his wife's retainers, and less that the pair ultimately quarrelled to a degree which resisted the well-meant efforts of Queen Elizabeth to patch up peace between them. Letters exist from the earl to Walsingham and others bitterly complaining of his wife's "develishe disposition," and referring to her as "that wicked woman." She "called him knave, foole, and beaste to his face, and hath mocked and mowed at him, which wordes and gestures could not procade but from a heart replenished with deadlie mallice and hatred." She hung round his bedside when he was ill with "penne, yncke, and paper or parchment, to have him make over his lands to her," and, in short, had behaved so extremely ill to him that he politely but firmly declined to take her back at any price.

The queen, however, was as obstinate as the peer, and much more accustomed to have her own way, so a forced reconciliation was made at Richmond in August, 1587, whence the earl and countess "departed together very comfortably." The truce must have been short, for the lady in less than two months wrote complaining that her spouse had only been thrice to see her, had withdrawn his provisions, and stinted her in firing during the chill October nights. The papers relating to the disputes between the earl and his wife and the latter's sons, the Cavendishes, fill a whole volume of the Domestic State Papers (vol. ccvii., Eliz.), and are most amusing reading, throwing much light on the neighbourhood of Sheffield and on its history.

A little civil war, in fact, seems to have been carried on, and the tenants and servants on both sides were unmercifully beaten and wounded, the Cavendishes especially complaining that one "Bouthe, being but a cooke, ridith upp and down the countrey with half a score men in a lyverie, accompanied with a number of the Earle of Shrewsbury's servants, having dagges and gones, and appointed in a warlike sorte."

William Cavendish and the earl came to high words and mutual vulgar abuse, the earl accusing Cavendish of having money out at usury, and the latter retorting that he wished to God he had the hundredth part out of his accuser had, and alleging that to live near his stepfather was as bad "as if he lived upon the Scottish borders."

It is long after the grave had closed over all the actors in this prolonged quarrel before we get the next glimpse in history of Sheffield Castle. Then, in 1643, it was taken, without a shot fired, by the Royalists, and Sir William Savile, who was made governor, promptly took advantage of the local manufacture by making

the townsfolk cast him cannon. Major Beaumont, who succeeded him as governor, followed this example of utilizing the local talent by establishing a foundry for pistols, banderolles, and mortars. Next year the Castle stood a siege, the Roundheads being commanded by the Earl of Manchester, who soon made so great a breach in its walls that the garrison surrendered, on terms, it is said, greatly influenced by a desire to save Lady Savile, the wife of the late governor, who was refused a midwife by the ungallant besiegers, and gave birth to a son the day after the surrender.

The manor house was dismantled in 1706, and its park divided into farms, but there are some fragments of it left which have lately been well restored by the Duke of Norfolk, in whom the Shrewsbury estates are vested by descent.

The square detached building, thought by Hunter to have been built by Earl Gilbert as a porter's lodge, has more recently been plausibly conjectured by Dr. Gatty and others to have been specially erected for the safe custody of the Scotch queen when she was occasionally removed hither from the castle. The architecture seems Tudor, and there are coats of arms over the mantels and handsomely embossed fireplaces, which certainly one would not expect to find in a porter's lodge.

To the manor house itself, with its historical long gallery, Wolsey came *en route* to his death-bed in 1530, stopping over a fortnight in the charge of the same earl, who, as we have seen, had later on a yet more important prisoner. Here he got his death, not improbably from poison, though this does not seem to have been yet suggested. He complained of feeling as though he had a whetstone in his stomach—possibly adapting his simile to the locality. A "poticarie" was sent for, and asked "if he had such gere as would make a man break wind upwards," and such gear being duly sent, the cardinal was so very violently purged that he died in a few days, hardly surviving his removal hence. Another unlucky visitor to Sheffield was, if we believe local tradition, the Pretender, who is said to have stayed here a short while *incognito*, in the house of one Heaton, on his return from Derby in the '45. The tradition is a circumstantial one, and preserved at length in the columns of *Notes and Queries*, but bears on its face many improbabilities.

The church dedicated to SS. Peter and Paul, but of late called "Holy Trinity," by what authority or power it would be difficult to say, was once a fine cruciform building, but is now very plain and very rectangular. Little of the old work can be traced, for like many old churches near London, such as Chelsea and Wandsworth, it has received an outside casing of recent masonry. On cutting away a part of the tower, however, about a dozen years ago, a stone bearing Norman chevron moulding was found, and no doubt, if the building could be "peeled," much of the old church would be disclosed.

Possibly no church has suffered more from "restorers," as Hunter, the very worthy historian of Hallamshire, sadly points out, brasses and incised stones alike having been ruthlessly destroyed. The Shrewsbury chapel, itself an improper and clumsy addition to the church made in the reign of Henry VIII., was almost

entirely pulled down about the beginning of the century, and its monuments temporarily removed. Such monuments are most interesting specimens of the monumental architecture of the time, one being a beautiful altar-tomb to the fourth Earl of Shrewsbury, with full-sized alabaster figures of the earl and his two wives. The other two are both to the sixth earl, the custodian of Queen Mary, and both were erected in his lifetime, one being an unfinished altar-tomb of apparently Italian work. In the church itself once obtained the curious custom of hanging paper garlands on the pillars, enclosing gloves which bore the names and ages of all unmarried girls dying in the parish.

Of new churches there are many. That of St. Paul was built in 1720 by a zealous member of the Established Church, who forgot that he was thereby giving patronage to the vicar. Such patronage being duly claimed, the builder, rather than yield it, left the church unconsecrated and unused for nine years, and then, seeing no chance of moving the vicar from his strict rights, adopted the ingenious expedient of applying for a certificate to use it as a dissenting place of worship, the intended dissent being, it may be apprehended, of the mildest character. This brought about a compromise, and St. Paul's was at last turned to the use for which it was built. There is, however, little trace of early religious work in the town, though one might conjecture that the names of such localities as "Jerusalem" and "Paradise" had something to do with some guild chapel or foundation long since forgotten, or with the Hermitage of St. John here, which was granted to Kirkstead Abbey.

Very different from the ample and excellent postal arrangements which will be at the disposal of the members of the Association next week were those cautiously put forward in 1663 in a printed hand-bill by Daniel O'Neill, the Postmaster-General, "for the Conveyance of letters to and from London and Sheffield by the way of Towcester," which the curious may see at the Public Record Office. "The Packets from London will be in Sheffield Thursday and Monday at 2 in the afternoon, and the Post returns Wednesday and Saturday at 9 in the morning." One needs not the evidence of the worthy postmaster's surname to ascribe him to the sister isle when further on he gravely tells us what to do if we want to write to any place within eight, nine, ten, or twelve miles, or nearer, of the stages.

Of notabilities unconnected with trade Sheffield and its neighbourhood have produced but few, Mr. Roebuck, whose family were long manufacturers here, and who here earned his by-name, "Tear'em," the so-called poets, Montgomery and Ebenezer Elliott, the Pye-Smiths, and Chantrey being all who have earned any title to fame, though Hunter, the local historian, will long be remembered for his untiring industry and discriminating carefulness.

Three great misfortunes have at different times fallen on Sheffield. One, it need hardly be said, was the plague of rattening, which has done more to cripple its trade than anything else; another the cholera of 1832, which carried off the Master Cutler of the year and over 400 of his townsmen, no less than 1,347 people having been attacked owing

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to the filth of the town; and the third the unhappy flood of 1864. The last, which was, perhaps, an unparalleled misfortune for any city, was caused by the bursting of the Bradford reservoir, which stood 537 feet above the level of Sheffield, and held 691,000,000 gallons. Owing to its bank, which was 420 yards long and 95 feet deep, giving way through a landslide, the flood swept down on the valley below at the rate of nearly twenty miles an hour, drowning 250 persons, and doing damage to the extent of nearly a million sterling.

Of the great beauty of all the environs of Sheffield we have already spoken, but of them none equals Wharfedale, which lies five miles north. Here Sir Thos. Wortley, or Wryttelay, as he himself spelt his name, built a lodge out on the crag "to hear the harts bell," as we are told by an inscription hewn on the rock. Local tradition says that he was the encloser hinted at by the satirical ballad of the Dragon of Wantley, and that he loved the tall deer so much that, like a second Red King, he laid waste whole parishes to make a park, till More of More Hall, an adjacent squire, stopped him by well-advised litigation. The same tradition furthermore tells that with true poetical justice he became distracted, and died "belling like a deer."

This knight was not the first nor the last Sheffielder who dearly loved sport. The Earls of Shrewsbury, one and all, seem to have been devotedly fond of hunting, and so unusually liberal in their ideas as to occasionally share their sport with their poorer neighbours, for they yearly drove the deer into a great meadow by the town, and allowed the smiths to kill and carry away what they could, which, no doubt, was the origin of the Cutlers' annual venison feast, held to this day. From early times, too, archery and all sorts of athletic sports were held on the Wicker, and nowhere in England are there keener sportsmen than the "Hallamshire lads," whether in enjoying their mysterious game of "nurr and spell" (thought by some to mean northern spiel or game), or witnessing the great running matches at the Queen's Grounds which have made the name of a "Sheffield handicap" so well known all over the athletic world. To win one of these is to attain the utmost distinction among professional athletes, the feat needing the greatest speed and nerve, and the man who is able to win one, and bold enough to back himself to do so, is able to take away 4,000*l.* or 5,000*l.* of the "tykes'" money. Footracing is indeed the absorbing sport of the community, and one of these meetings will bring together as many spectators as the most closely contested Parliamentary election.

Gleanings of Past Years. By the Right Hon. W. E. Gladstone, M.P. Vols. V., VI., VII. (Murray.)

THE first two of these three volumes are avowedly devoted to ecclesiastical topics; but, on looking over the contents of the whole series, we find that of thirty-six essays no fewer than twenty deal more or less directly with similar subjects. Though it would be out of place in this journal to venture far into the province of theology, or even of church organization, we do not for a moment deny that great historical interest attaches to the various religious movements of the last eighty

years, or that these essays will serve, to quote the author's apology for the republication of one of them, "as part of the materials from which the religious history of a critical period will have to be written." Many of them were composed when the controversies of which they treat were at their height, and the writer may fairly say of many of the religious movements he criticizes, "*quorum pars magna fui*"; for few modern statesmen of equal prominence have been so continuously mixed up with ecclesiastical and theological questions as Mr. Gladstone has been since the first outset of his political life. Not only have they always possessed a deep interest for him, and coloured his general views, but they have at various times exercised an active influence on his career. These essays, then, even when they deal exclusively with matters affecting religion or the Church, have a biographical value, and help us to understand much that would be otherwise perplexing both in Mr. Gladstone's public acts and in his theories of men and things. They explain, to take a single case, the wide gulf that, in spite of his warm sympathies with progress and his genuine interest in learning, so palpably separates Mr. Gladstone in the methods and results of his literary and historical criticism from his most distinguished contemporaries. Turning to the essays themselves, we find that the author's general point of view remains wonderfully unaltered throughout. It is true that again and again he conscientiously endeavours to assume a tone of dispassionate criticism, and half persuades himself and his reader that he is taking up this or that religious movement as a phenomenon to be observed, explained, and recorded with scientific calmness; but as often the zeal of the loyal son of the Church breaks through all restraint, and the untruffled critic becomes the impassioned advocate. His allegiance to what he has himself called the "historical High Church party" never seems to have wavered. If he has modified his early opinions as to the relation between Church and State, it is, as he explains, because the course of actual legislation has cut away the original ground on which he stood. But in the divine origin and mission and in the catholicity of the Anglican Church he has as firm a faith now as he had in 1843, and it is in their bearing on the welfare of the Church that, so far as he is concerned, lies the interest of the religious phenomena he discusses. Within these limits he is creditably ready to recognize good and useful elements even in Evangelicalism. It was, according to him, the great achievement of the early Evangelicals that they brought into prominence "the doctrines of grace as opposed to a narrow, frigid, and abstract morality." Tractarianism, in spite of occasional eccentricities, did even greater service, by arousing a catholic spirit and enforcing the claims of the Church to be "the living and perpetual stewardess of the ordinances of grace." When we pass to the essay on Ritualism (vol. vi. art. 3) we are introduced to a wider region of criticism. The object, or the main object at any rate, of the author is to emphasize the distinction between ritual as a legitimate and natural accessory to well-ordered religious observances, and the abuse of it known as Ritualism. With this end in view, Mr. Gladstone enters on the wide question of the place of ritual in

religion generally; and as he thus for the time passes out of the field of English ecclesiastical controversy into that of the natural history of religion, we may be pardoned if we briefly examine his theory. His definition of ritual is as follows: "Ritual, then, is the clothing, which in some form, and in some degree, men naturally and inevitably give to the performance of the public duties of religion." And the explanation of this "natural and inevitable" tendency is "that universal and perpetual instinct of human nature which exacts of us, that the form given externally to our thoughts in word and act shall be one appropriate to their substance." This is true, but it is not the whole truth. It is perfectly true that religious ceremonial does not, in the ordinary course of things, originate in any conscious and deliberate desire to symbolize outwardly some theological dogma or even some religious emotion. It was the fallacy of assuming all ritual to be deliberately charged from the first with a symbolical meaning that at one time misled many critics in their interpretation of ancient worship, and notably of the Greek mysteries. It was indeed a fallacy countenanced, at least in the case of the mysteries, by the efforts of the later Platonists to find room in these cherished rites of the old religion for the more abstract ideas of their own age. But none the less, as M. Renan, for instance, has pointed out in his masterly '*Études Religieuses*,' the supposed symbolism was not there. We agree, then, with Mr. Gladstone that it is a mistake to assume that some deliberate *arrière pensée* is always lurking behind every religious rite. But what he has apparently failed to realize is the position of "rites" in the earlier stages of religious development, a position to which much in modern Ritualism is simply a reversion. In such periods not only is no clear distinction drawn between the act and that which the act expresses, or, as Mr. Gladstone puts it, "between the inward meaning and the outward show," but it is the act itself, the "rite," which is everything. The curtain is the picture in the fullest sense of the words. When once we get beyond a belief in the existence of gods and of man's dependence upon them there is nothing in early Greek and Roman religion but rites. The performance of certain acts, at the right time and place, by the right persons, and in the right way, made up the orthodox religion of Athens and Rome, and the slightest error in any one of these points invalidated the whole proceeding. The same tendency to make the "rite" and the manner of performing it all important appears equally clearly if we compare the religious systems of existing backward peoples with those of more advanced nations, or the religion of uneducated with that of educated men. And in the importance which the modern Ritualist attaches even to the smallest minutiae of a religious act it is difficult not to recognize the reappearance of this primitive tendency. At any rate, the further we go back in the history of religion, or the lower we descend in the scale of existing religions, the greater is the importance attached to ritual as compared with dogma; while the notion of a religion independent of rites, or of rites which are merely symbols or "aids to devotion," is one that arises only when the rites have lost their hold or when it is found

necessary to justify them by importing into them meanings which they did not originally possess.

Mr. Gladstone is so sincere a lover and so earnest a student of Homer that many readers of his seventh volume will no doubt turn with interest to his article on "The Place of Ancient Greece in the Providential Order." The title is significant of the author's method of historical criticism, and will have prepared most of us to meet once more with his peculiar theories as to the Hebraic affinities of Greek religion. The general question of a connexion between that religion and those of the Semitic peoples bordering upon the Mediterranean is one that has a long history, and has passed through many phases. To glance only at the more recent of these, we find, first of all, a strong tendency to trace the principal worship and deities of the Greek peoples back to an Asiatic, and generally to a Hebrew, origin. A reaction followed, represented in England by Thirlwall and Grote, which, in direct opposition to the old view, insisted on the self-developed character alike of Greek civilization and of Greek religion, and reduced the influence of Eastern peoples to the smallest possible dimensions. Still more recently, an increasing mass of evidence of very various kinds has led many, we might almost say the majority of living Greek scholars, to the conclusion that in her early days Greece was very largely indebted to Phœnicia, and through Phœnicia to Assyria, Babylon, and, in a less degree, to Egypt, for the beginnings of her civilization, though whatever she thus received from without was transformed, and, so to speak, Hellenized by her own children. Mr. Gladstone's view does not coincide exactly with any of those we have mentioned. Starting with the assumption of a Providential scheme for the spiritual education of mankind, and of a primeval revelation vouchsafed in the beginning of time to our first fathers, he comes to the conclusion that the Greeks equally with the Hebrews had a part assigned them to play. The two are appointed fellow-workers, and though they are related, and not wholly independent, he holds not that Greeks borrowed from Hebrews, but that both were heirs to the same primitive traditions, and that each was destined to give emphasis and prominence to a different element or aspect of the truth originally revealed to them in common. "We must then," he says, "believe that the Hamitic and Japhetic races . . . brought with them from the early home which they had shared with the sons of Shem the common religious traditions." The truth which the Greeks were especially commissioned to treasure and to teach was that of the dignity and divine capacities of human life. The *idée mère* of Greek religion was "the annexation of manhood to deity, and the reciprocal incorporation of deity into manhood." "We see then," Mr. Gladstone remarks further on, "in the Greeks these two things: first, a peculiar and powerful element of anthropomorphism pervading their religion; . . . secondly, a remarkable fullness, largeness, subtlety, elevation, and precision in their conception of human nature." That among the Greeks men first came to understand what humanity means is the view of Hegel; that Hellenism means culture, as opposed to Hebraic righteousness, we have been taught by Mr. Arnold; but what dis-

tinguishes Mr. Gladstone's theory is the rather fanciful theological twist which he has given it by his notion of a primitive revelation. It is this which here, as in his Homeric studies, constantly lands him in difficulties from which he has no escape but through some arbitrary hypothesis. In particular, he is bound to treat Greek religion as decisively anthropomorphic from the first, and he cannot allow, as the preponderating weight of evidence would require him to allow, that Greek anthropomorphism was a gradual growth. He will not have it that the Greeks ever indulged in the worship of nature or of animals. "Both of these," he says, "the early Hellenic system steadily rejected and eschewed"—a most astounding statement. That the Greek Apollo was ever simply the Sun he refuses to believe, but regards "the identification of Apollo with the Sun" as, at any rate, post-Homeric. Another difficulty into which his hobby leads him is this. He is required to assume that the further we go back—the nearer, that is, we get to the primitive revelation—the more pure and vivid will be the tradition of it in religion and morality. He therefore strives, for instance, to show that the morality of Homer is a purer and more elevated morality than that of later Greece. We can only wonder that he has not also made use of the argument—a favourite one in ancient times—that the comparative absence of temples and statues among primitive tribes—Pelasgi, Thracians, Germans, and the like—points to a relatively high religious ideal. No doubt, however, this argument would have scarcely been consistent with his fundamental assumption of the original anthropomorphism of the Greek peoples.

In these days of university reform we turned with some anxiety to the address on the work of universities with which the seventh volume opens. Mr. Gladstone delivered it in 1860 before the University of Edinburgh, in his capacity as Rector. Remembering that he had in the first volume of these 'Gleanings' frankly accepted competitive examinations as one of the great achievements of this century, we half expected to find the universities treated, as they are by too many, as little more than first grade schools, whose sole function is to cram, to examine, and to award prizes to young men. It therefore was a most agreeable surprise to discover that the conception of a university which Mr. Gladstone here sets forth is elevated and worthy, and one which, as he well points out, is that which is exhibited in history. No doubt the *genius loci* was favourable to this truer view, for the Scotch universities have in many respects kept closer to the ideal and to the traditions of a university than either Oxford or Cambridge. None the less we are heartily grateful for such an exposition of the proper work of a university as is given in the following extracts:—"The work of the university as such covers the whole field of knowledge human and divine"; it must store up "into its own treasure-house the spoils of every new venture in the domain of mental enterprise"; it has "to methodize, perpetuate, and apply" all existing knowledge, "to adopt and take up into itself every new branch." It is no less satisfactory to find that, in a note dated 1879, Mr. Gladstone includes among the proper objects of endowment "branches of learning, rare yet valuable, for which the

public sense of value may not supply in the open market an adequate demand."

The Life of Charles Lever. By W. J. Fitzpatrick, LL.D. 2 vols. (Chapman & Hall.)

SHAKESPEARE'S curse on the disturber of his bones is frequently capable of extension to him who ventures in, for biographical purposes, among the papers of the dead. Usually this action is productive of nothing but a bad book and a spotted reputation. This is what has come of Dr. Fitzpatrick's interference with the life-records of Charles Lever. Dr. Fitzpatrick has none of the biographer's qualifications. He is industrious, it is true, and had dined with his hero; but his practice of English is curiously vague and arbitrary; as a compiler he has had but few inferiors; the editorial principle he appears to have adopted is extravagantly indefinite. Then his sentences have an Irish habit of running away with him and landing him elsewhere than his original destination, and it is not always easy to understand his meaning. As a great deal of his space is taken up with repetitions, and as what is left is principally occupied with anticipations, digressions, and retrospections—so that he has for all the world the air of one wandering in a maze of his own building, and building ever as he wanders—his narrative is not easily followed. That he has no satisfactory remarks to offer concerning his hero is not surprising, inasmuch as he appears to regard Charles Lever less as a man to be studied and explained than as a novelist to be at any cost identified with the characters of his own novels. His book, in a word, is a very poor and unattractive piece of book-making. That it is at all readable is entirely owing to the quality of part of its raw material. Full as it is of jests, there is no jest in it like that one of Dr. Fitzpatrick's own—the jest that sets forth how he has exampled himself from Boswell.

Lever deserved a better biography than he has got. It would be easy to give him one. Dr. Fitzpatrick has been convinced by "critical judgments on some recent biographies"—notably that of Charles Kingsley—that "the free introduction of a man's private letters is often a mistake." There is much virtue in that "often." Dr. Fitzpatrick has fallen *pour ses péchés* on one of the cases in which the introduction into a biography of its subject's letters would have been profitable. The Irish novelist was naturally a *poseur*. His insatiable vanity made him one of the worst talkers ever known; go where he would and do what he might, he was unhappy if the first place were another's. In all he did he was anxious to excel and to excel incontestably. Like his own Bagenal Daly, he would have taken the big jump with the reins in his mouth and his hands tied—"just to show the English Lord Lieutenant how an Irish gentleman rides." He was all his life long confounding an English Lord Lieutenant of some sort; for the vigorous and healthy animalism that was such a large and important factor in his composition display was a necessity of life. At Templeogue he lived at the rate of 3,000*l.* a year on an income of 1,200*l.*; at Brussels he kept open house on little or nothing for all the wandering grandes of Europe; at Florence they used to liken the cavalcade from his

house to a procession from Franconi's; he found living in a castle and spending 10*l.* a day on his horses the finest fun in the world. He existed only to bewilder and dazzle, and had he not been a brilliant and distinguished novelist, he would have been a brilliant and distinguished something else. That withal he was a man, and a very natural and impulsive man, there is abundant evidence to prove. His vanity was a part of his being, and what he did to satisfy it was done frankly and spontaneously. He was faulty, but he was genuine; what in another would have seemed affectation was acceptable in him as the natural and unforced outcome of his own eager, sensitive, vivacious, amiable personality. When he wrote he wrote with all his heart. If his speech were not absolute and final, it was for the moment sincere, and as it was sincere so was it for the moment representative also. It is not to be doubted that a judicious selection from the letters of a person of this sort would show their author pretty much for what he was. The lives of such creatures are made up of humours and impressions. There is nothing enduring about them but their mutability. The more varied the proof we have of their changefulness, the nearer are we to an estimate of them that shall be approximately sound. And if this proof be not to be looked for in their private letters, it is to be looked for nowhere. No man needs to be other than himself when he is writing to his friends; few are at the pains to be so, and among these few men of the stamp of Charles Lever are in no wise to be numbered. In rejecting the letters of his hero, therefore, Dr. Fitzpatrick has committed an irreparable error in judgment. Had he but put forth a selection from them chronologically arranged, we should have had a great deal more of the real Charles Lever than he has been able to give us. It is a pity that he has not done so, for Lever in himself is almost as well worth knowing as he is in his novels.

Indeed, the story of Lever's life and adventures only wants telling to be as irresistibly attractive as that of Harry Lorrequer or Charles O'Malley. Born in Dublin, of an English father and an Irish mother, the novelist lived to be essentially cosmopolitan, and a *viveur* of the first class. At eight years old he was master of his schoolmaster—a gentleman given to flogging, but not strong, as the boy had learned, in Greek, and therefore a proper subject for a certain sort of *chantage*. He was not an industrious boy, but he was apt and ready with his tongue; he was an expert fencer and dancer; he was good at improvising and telling stories; it is on record that he pleaded and won the cause of himself and certain of his schoolmates accused before a magistrate of riot and outrage. At college he found vent for his high spirits in wild fun and the perpetration of practical jokes. He and Ottiwell, his chum, the original of Frank Webber, behaved to their governors, teachers, and companions very much as Charles O'Malley and the redoubtable Frank behave to theirs. Lever, who was known to the musical rector of Portumna—of whom octogenarians report "that the only part of the church service he could be induced to read was the first morning lesson for the nineteenth Sunday after Trinity, the constant reiteration of the words 'cornet, flute, harp, sackbut, psaltery, dulcimer, and

all kinds of music,' appearing to afford him intense pleasure"—was excellent at a street-ballad, and made and sang them in the rags of Rhoudlum, just as Frank Webber does; he personated Cusack the surgeon to Cusack's class, just as Frank Webber personates the dean to his class; he was a very gamesome and volatile person indeed. On leaving college Lever took charge of an emigrant ship bound for Quebec. Arrived in Canada, he plunged into the backwoods, became affiliated to a tribe of Indians, and had to escape from them at the risk of his life. Then he went to Germany, became student at Göttingen under Blumenbach, was heart and soul a Bursch, and had the honour of seeing Goethe at Weimar. Made a doctor, he went into Clare to do battle with the cholera and gather materials for 'Harry Lorrequer.' After this he was for some time dispensary doctor at Portstewart, where he met vivacious Prebendary Maxwell, the wild parson who wrote 'Captain Blake.' It seems natural at this part of his career to find him leaping turf-carts and running away from his creditors. At Brussels, where he physicked the British Embassy and the British tourist, he knew all sorts of people—among them Commissioner Meade, the original of Major Monsoon, and Cardinal Pecci, the original of Leo XI.—and saw all sorts of life and ran into all sorts of extravagance. It seems strange to find him back again in Dublin, editing the *Dublin University Magazine*. It must be confessed, however, that he was, perhaps, the maddest editor ever seen. Cards, horses, and high living came very naturally to him indeed. It is satisfactory to know that he believed devoutly all the while in medicine, and that he and his family indulged with freedom in the use of calomel and other health-giving agents. Presently he abandoned Ireland for the Continent. He took his horses with him, and astonished Europe with a four-in-hand of his own. Carlsruhe knew him well, as Belgium and the Rhine had known him. He only left the Reider Schloss at Bregenz to conquer Italy; and at Florence, Spezia, and, finally, Trieste, he shone like himself. As he kept open house everywhere, as he was fond of every sort of luxury, as he loved not less to lend money to his intimates than to lose it to them at cards, and as he got but poor prices for his novels, and was not particularly well paid for his consular services, it is not easy to see how he contrived to live.

Nor is it easy to see how he contrived to produce his novels. He was too passionately attached to society and the enjoyment of life to spare an instant from them if he could help it; and the wonder is, not that he should have written so well, but that he should have written at all. Fortunately, or the reverse, his books cost him no effort. He wrote or dictated at a gallop, and, once his copy was produced, had finished his work. Revision was abhorrent to him, and while keenly sensitive to blame and greedy of praise, he ceased to care for his books as soon as they had left his desk. That he was nothing less than an artist is sufficiently clear. He never worked on a definite plan or took much trouble to frame a plot; he depended on the morning's impressions for the evening's task, and wrote 'Con Cregan' under the immediate influence of a travelled Austrian, who used to

talk to him every night ere he sat down to his story. But if he were not an artist he was a wonderful improvisatore. He had imagination—even imagination of the romantic type: as, amongst others, the episode of Mene-laous Crick in 'Con Cregan' will prove. He had a keen, sure eye for character; incomparable facility in composition; an inexhaustible fund of shrewdness, of whimsicality, and of high spirits; an admirable sense, and a not less admirable knack, of dialogue. As consul at Spezia and at Trieste, as a fashionable practitioner at Brussels, as dispensary doctor on the wild Ulster coast, he was excellently placed for the kind of literature it was in him to produce. Writing at random, and always under the spur of necessity, he contrived to inform his work with such vitality and charm as are little less than extraordinary. His books were only produced to sell, but it seems certain that they will also live, for they are yet well nigh as readable as at the moment of publication. Micky Free is held by many to be better than Sam Weller; the Potts of 'A Day's Ride' is one of the most original figures in modern fiction; Corney Delany and Darby the Blast have been found amusing for many a long year; Kenny Dodd and Bagenal Daly, Kerry O'Leary and Billy Traynor, Joe Atlee and Grog Davis, Paul Goslett and Maurice Darcy, Monsoon and Mary Martin, Nina and Kate O'Donoghue, seem likely to pass to posterity as typical and representative figures. Had their author taken his art quite seriously, and devoted all his life and energy to its practice, he could hardly have done more than this. Perhaps, indeed, he would not have done so much.

That Dr. Fitzpatrick's 'Life' is full of anecdote it seems scarcely necessary to say. Lever was a prodigious anecdotist from first to last, and a book that purports to record his experiences could not but include a multitude of stories, good, bad, and indifferent. The anecdotes Dr. Fitzpatrick has collected are his happiest contributions to letters. One of the best of them is that of the Irishman who, bedazzled by the apparition of a magnificent officer of hussars, turned awe-stricken to a companion, and whispered, "Begorra! an' shouldn't I like to pawn him!" There are some better stories than this in Dr. Fitzpatrick, and, it need hardly be added, there are many worse.

An Etymological Dictionary of the English Language, arranged on an Historical Basis.
By the Rev. Walter W. Skeat, M.A.—Part I.
A—Dor. (Oxford, Clarendon Press.)

THE want of a complete etymological dictionary of the English language has long been felt, and the gratitude of all students of the subject is due to the Delegates of the Clarendon Press for having at last undertaken to supply it. It is superfluous to dwell on Mr. Skeat's qualifications for the task imposed upon him; he is an acknowledged master of the history, structure, and anatomy of the English language. Nevertheless it is not given to every one to be a lexicographer, nor is success in this field of labour quite so easily attained as might at first sight appear. It needs, in the first place, a competent knowledge of English in its successive stages of growth; next, an acquaintance with the allied languages,

both Teutonic and Romance; next, a scholar's grasp of Greek and Latin, the latter including the whole history of the Latin tongue from classical times down to its final degeneracy in *media et infima Latinitas*, to adopt the comprehensive phrase of Ducange. These, however, are but the primary materials with which every etymologist works. If he aims at being an historian as well, he needs a competent knowledge of the whole range of English literature. In many cases it is quite impossible to deal satisfactorily with the derivation of a word unless its history and usage are also traced. Again, the etymologist must have an adequate grasp of the scientific principles of philology—that is, he must have the tact and instinct which essentially mark the scholar. To all this the lexicographer must add a rare power of selection and arrangement, so as to choose what is necessary and valuable, to reject what is superfluous, and to present the result in the best and most instructive form both as regards matter and arrangement. All these qualifications Mr. Skeat possesses in a greater or less degree, and yet their joint result is not entirely satisfactory. With the corresponding portions of Littré's monumental work the first instalment of Mr. Skeat's dictionary does not compare very favourably. It has knowledge, scholarship, and arrangement, it is true, but, whereas in Littré these three essential qualities are exhibited in due proportion, that is in an ascending scale, something like the reverse is the case with Mr. Skeat. No doubt it is easier to deal with French etymology than with English; the former requires a less extensive range of knowledge, but the higher requirements of scholarly grasp and lucid order are much the same in the two cases, and it is here that Littré's superiority is most conspicuous. In saying this much, however, we would not be understood as implying that Mr. Skeat's work is a failure; on the contrary, it is a considerable success, and suffers only by comparison with the highest models in its kind. But with the example of Littré's solitary and unaided efforts before us it is impossible to refrain from saying that, excellent as this new dictionary is, something better might have been expected from a scholar of Mr. Skeat's deserved reputation as well as from the *imprimatur* of the University of Oxford.

It is, of course, difficult to criticize such a work as a dictionary in detail. We can only take a few specimen articles almost at random, while noting such deficiencies as strike us by the way. But we have one or two general criticisms to make *in limine*. Regarded as an etymological dictionary on an historical basis, the work is at once redundant and defective. It is not necessary, for instance, to give the etymology of every word in the language. Technical words of science, such as "asymptote," or words which at once betray their origin to any one acquainted with Greek and Latin, either need not be given at all or might be dismissed in a line. Let us see, however, how Mr. Skeat treats "asymptote,"—we may remark, in passing, that as this word is admitted there is no reason why "abscissa" and dozens of similar words should be passed over:—

"A line which, though continually approaching a curve, never meets it (Gk.). Geometrical. Barrow in his 'Math. Lectures,' lect. 9, has 'asymptotical

lines'—Gk. ἀσύμπτωτος, not falling together—Gk. ἀ-, negative prefix; συμ, together (written συμ before π); and πτώτος, falling, apt to fall, a derivative of πίπτω, to fall (perf. tense πέπτωκα). The Gk. πίπτειν (Dor. aorist ἐπεσον) is from the root PAT, to fly, to fall. Cf. Skt. pat, to fly, to fall. From the same root are E. *find*, *feather*, and Lat. *im-pet-us*, Curtius, i. 259. Der. *asymptotical*."

Now a Greek scholar would know the meaning and etymology of "asymptote" at once, and a student of Greek etymology would hardly go to "asymptote" in an English etymological dictionary to find the root of πίπτω, while a mere English student would get no instruction at all from such a disquisition on the subject. Nothing, indeed, seems to delight Mr. Skeat more than to get hold of a Greek root; yet it does not appear to be at all necessary in an English etymological dictionary either to trace words beyond the language from which they are manifestly derived or to give, save with the utmost brevity, the perfectly plain etymology of words which are only Greek and Latin words written in English form. Or again, to take the case of words formed from proper names; here the simple etymology is all that need be looked to, and it cannot be necessary to make the dictionary into a sort of abridged encyclopædia; this is, nevertheless, what Mr. Skeat continually does, as in the following article:—

"*Dahlia*, the name of a flower, (Swedish). '*Dahlia*, a flower brought from Mexico, of which it is a native in the present [19th] century, and first cultivated by the Swedish botanist *Dahl*. In 1815 it was introduced into France.' Haydn, Dict. of Dates. *Dahl* is a Swedish personal name; the suffix *-ia* is botanical Latin."

"*Daguerreotype*," the next preceding word, is treated in the same puerile fashion. On the other hand, "daffodil" in the same column is excellently treated, and the article is a favourable example of Mr. Skeat's best style of work. The etymology is clearly given and adequately sustained by a sketch of its history. But Mr. Skeat's sins in the direction of redundancy are so numerous as to constitute a blot in the whole conception of his dictionary. Column after column is filled with words which might have been omitted altogether, or ought, at any rate, to have been treated with the utmost brevity. For instance, on p. 164 more than half a column is occupied with the following words, no one of which would puzzle a Greek scholar for a moment,—"*Diabetes*," 5 lines; "*Diabolic*," 3; "*Diagonal*," 5; "*Diacritic*," 5; "*Diadem*," 5; "*Diaeresis*," 4; "*Diagnosis*," 6; "*Diagonal*," 5; "*Diagram*," 7. Nor would it be difficult to select other columns similarly occupied with what we cannot but regard as superfluous matter.

So much for redundancies. It remains to point out certain deficiencies. We may say at once that in a work involving such an amount of research a certain percentage of deficiencies is almost a necessary condition of its execution, and Mr. Skeat is, as a rule, so copious, and, as far as we can judge, so correct, that it has been no easy matter to detect oversights in a necessarily hasty survey of his comprehensive work. We may mention one or two, however. Of course in a general etymological dictionary it will hardly be expected that the compiler should offer explanations of words which are entirely obsolete, or which belong exclusively to early periods of

the language. But we should have expected that, at least from the Elizabethan period downwards, the dictionary would have been made a complete guide to the language, and that the history of words still in current use, or which have only quite lately become entirely obsolete, would have been fully traced. This, however, is not by any means the case. For instance, "advoutrie," a word used by Bacon as a collateral form of "adultery," is entirely omitted. Under "adamant" neither the history nor usage of the word is clearly brought out, nor is its relation mentioned to the French "aimant" and English "diamond," though the defect is partially remedied under the latter word. Under "board" the Teutonic origin of the word is given, but there seems a little indistinctness as to its relation with German "brett" on the one hand and French "bord" on the other. We should like, too, to know Mr. Skeat's opinion on the question whether "board," in the sense of a consultative body, is or is not connected with the German "behörde." The group of words connected with "check" and "chess" is also treated rather indistinctly; the reader is referred to "cheque," for instance, though the word is not to be found in its place. But one of the most remarkable omissions that we have noticed is that of the word "carriage." It is true that "car" is given, and its etymology correctly traced; "carry" is then referred to "car," and "carriage" is just mentioned as a derivative of "carry." This, however, is a very inadequate account of the matter. The word has several meanings, and probably more than one distinct origin. First, there is the act of carrying, as when we speak of the "carriage" of goods; this may be derived from "carry" by the mere addition of a common termination, but it is quite as likely to come directly from the Low Latin "cariagium." From this primary meaning comes that of deportment, as when Shakespeare says,

Teach sin the carriage of a holy saint.
Comedy of Errors, III. ii. 14;

and Bacon (*Essay vi.*), "to keep an indifferent carriage," that is, to maintain an impartial attitude. Then, curiously enough, the word still directly connected with "carry" comes to mean both that which carries, as in the well-known passage in Shakespeare where Hamlet banters the euphemism of Osric in calling the hanger of a sword its "carriage" ('*Hamlet*, v., ii. 158-169), and that which is carried, as in Acts xxi. 15—"We took up our carriages." On the other hand, the same word seems to run through a quite distinct though primarily related course of meaning, starting from Italian "carrozza" and "carroccio," passing through the French "carrosse," and reappearing in English in the "caroch" used by Beaumont and Fletcher. In an etymological dictionary specially claiming to be "arranged on an historical basis" we should certainly have expected to find some notice of a word of this long and complicated history. We may note another instance of confusion and indistinctness in the treatment of the correlated words "blanch," "blench," and "blink," and the total omission, even incidentally, of the very curious derivative word, "blancher" or "blencher." We have no space to deal with this word at length, nor is it our purpose to supply Mr. Skeat's defi-

ciencies. Certainly, however, we should have thought that a word which occupies a considerable space both in Nares and Wedgwood, and occurs not only in a well-known sermon of Latimer's, but in the celebrated passage of *Styve* describing the leaves of *Dunce* scattered about the quadrangle of New College, would have been worthy of the attention of an historical etymologist as well as of a writer who explains under "carfax" that he introduces the word on account of its usage in Oxford. In this connexion we are prompted to ask, by the way, why the very interesting word "battel," also largely in use in Oxford, should be omitted.

If it be urged that in an etymological dictionary proper a copious account of the history and usage of a word is out of place, we can only reply, first, that in some cases it is quite impossible to deal with the etymology of a word without tracing its history by means of its usage; and, secondly, that Mr. Skeat's own practice is constantly at variance with such a plea. Wherever he appears to advantage, it is where he treats the words under consideration in this large historical spirit. We would instance such articles as those under "abash," "astound," "carouse," and more especially the masterly treatment of the word "atone." It is because Mr. Skeat can treat his subject like this when he chooses that his readers will be forced to regret that he does not always choose to do so. We have necessarily been compelled to dwell almost exclusively on the faults and deficiencies of his work, but we are very far from implying that it is no better as a whole than this inevitably one-sided treatment of it would seem to show. It contains a great deal of information very compactly given, and as such it is a valuable aid towards the more scientific study of English etymology. If we are still compelled to wish that it was even better than it is, that is only because we expect nothing short of the best from the acknowledged learning of Mr. Skeat and the patronage of an academical press.

The Life and Letters of Madame Bonaparte.
By Eugene L. Didier. (Sampson Low & Co.)

A LIFE of the famous person called Madame Patterson-Bonaparte was in some sort necessary. One has been put forth within a few months of her death, and ere her memory had time to grow strange and unfamiliar to such of the last generation of her contemporaries as knew anything about her. It is amply sufficient. Written in a plain, workmanlike fashion, and with no very ambitious biographical pretensions, it depends for an interest on the story of its heroine and on such an exposition of her mind and character as copious extracts from her correspondence may afford. It is very readable and suggestive, in spite of the author's predetermined curtness and dryness, and any one into whose hands it may fall will hardly lay it down until he has reached the end.

Elizabeth Patterson was an interesting, if not an amiable, woman, and her story is remarkable. Born at Baltimore in 1785, at ten years old she knew Rochefoucauld's 'Maxims' by heart, and at eighteen she won the hand of Jerome Bonaparte, then on a visit to the United States. Her father, an Ulster-born

and Ulster-bred Irishman, was an admirable type of the purely business-minded man. Staid, industrious, formal, eminently long-headed and clear-sighted, he contrived to amass an immense fortune, and after his manner to enjoy life not a little. It is significant of him that "he never sought for offices of honour or profit," and only "acted in any way in a public capacity . . . from the consideration that every citizen should contribute more or less to the good of society when he can do so without too much loss or inconvenience to himself." His daughter inherited not a little of his practical shrewdness and tenacity of purpose. These qualities in her were, however, diverted to another channel than that of commercial enterprise. She wished to be a woman of the world, and she got her wish. She married Jerome Bonaparte in 1803. Her father was strongly opposed to the match, but she "would rather be the wife of Jerome Bonaparte for an hour," she said, "than the wife of any other man for life," and his wife she became accordingly. Napoleon was furious. He ordered Jerome to return, and forbade Elizabeth Bonaparte to set foot in France. A letter from Robert Patterson, sent to Paris to plead his sister's cause, shows how completely the great man was at odds with his family, and what a difficulty he had in bending them to his will. Lucien, Madame Mère, and all the brothers and sisters applauded Jerome's choice. Napoleon, with an eye to the situation and the imperial crown already making, refused to acknowledge the marriage on any terms. Elizabeth Bonaparte was to him no more than a "young person" with whom Jerome had momentarily forgotten himself. An enactment of the Senate forbade the civil officers of France to receive on their registers the transcription of the certificate of Jerome's "pretended marriage," and when Jerome and his wife started for Europe the First Consul had made himself emperor, and Europe was forbidden ground to one of them at least. Jerome went off to Paris to reason with his brother and be seduced by him. Elizabeth Bonaparte, after essaying to land at Lisbon, sailed for Amsterdam, and on her arrival in the Texel found two war ships awaiting her, to take into custody the transport in which she sailed. From the Texel she came to England; the public curiosity was so great that Pitt sent a detachment of soldiers to keep in order the crowd that assembled to see her disembark. Her son was born at Camberwell in the July of 1805. Napoleon, meanwhile, had asked a divorce of Pius VII., and, finding the Pope recalcitrant, of his own Council of State, by whom the marriage of Jerome and Elizabeth Patterson was declared null and void. After parting at Lisbon the bride and bridegroom saw each other but once more. Years afterwards the ex-King and ex-Queen of Westphalia encountered the *divorcée* in a Florentine picture-gallery. They met without speaking, but Jerome whispered to his queen, the daughter of Würtemberg, "That is my American wife," and with that this curious interview was at an end.

Madame Bonaparte survived her divorce by over three quarters of a century. She had for some time but one ambition: to marry her son as a hero's nephew should be married and maintain her position in society. As a match-maker she failed completely. There was a

scheme to marry young Jerome Napoleon to a daughter of Joseph; but the scheme came to nothing, and, to his mother's intense disappointment (for the lad had been recognized by the family, had won the regard of Madame Mère, and had even been saluted for a moment by Pauline Borghese as her heir), the child of the Bonapartes, who seems to have been a plain, unambitious, sensible young fellow, paired off with a Baltimore maiden, and so ruined his prospects for ever. As a *femme du monde* Madame Bonaparte had better speed. She was extremely beautiful, intelligent after a fashion, and entirely selfish—a woman after Balzac's own heart; and she succeeded very well. It is said that she was wonderfully witty, but such of her wit as has descended to us is not wonderful. Be this as it may, she was for years a European notable and the associate of distinguished men and women. As revealed in her letters, she is a strange compound of vanity, shrewdness, spitefulness, and cynicism. In writing to her father, whom she addresses as "Dear Sir," and to whom she is only "Dear Betsy," she adopts a formal and sententious style. In it she turns from railing at the meanness and fickleness of the Bonapartes (and others) to calculating the matrimonial value of her son and condemning all love matches, to talking of her great acquaintances, and to asking and giving instructions as to the investment of her property, with a frankness entirely unconscious and entirely engaging. In her correspondence with Lady Morgan she is livelier and less readable, and affects the use of an English thick-sown with very questionable French. When she returned to Baltimore for good and all, she was an old woman. She retained her beauty and sprightliness and vanity to the last. Her jewels she always carried about with her in a carpet bag; she kept her dresses as a general keeps his uniforms, and used "up till the time of her last illness" to take them forth continually and descendant on the several occasions of her triumph in them. All her life long she had been very much in earnest indeed about money matters; and though her father disinherited her (practically speaking), she contrived to amass a fortune of fifteen hundred thousand dollars. She died at ninety-four; and if egotism and an unemotional temperament were enough to keep a woman alive she might have lived for ever. She was a girl of ten, repeating Rochefoucauld, when, in the Thirteenth Vendémiaire, Bonapartism got its first chance; and had she lived but a few months longer she would have seen its final extinction in Zululand. That is, perhaps, the most notable fact about her.

The Vinayapitakam, One of the Principal Buddhist Holy Scriptures in the Pāli Language. Edited by Dr. H. Oldenberg. (Williams & Norgate.)

THIS is the first volume of a series which is intended to include the entire Pāli text of the Buddhist 'Vinaya.' It consists of an introduction in English and the text of the 'Mahāvagga,'—that is, the third of the five sections composing the 'Vinayapitaka.' The importance of the contents of this section is a sufficient reason for its appearing before the others. The editor, "having been obliged to relinquish his original intention of adding a complete translation of

the text," has prefaced his work by some valuable remarks on the origin and historical position of the Pitaka in question. The 'Vinaya,' as is well known, is the first of the three baskets which constitute the Buddhist Sacred Literature. Although professedly confined to matters concerning discipline, it really comprises historical and miscellaneous details of the highest importance. In the 'Mahāvagga,' for example, we have perhaps the oldest biography of Buddha extant, and in the 'Cullavagga' a very early account of the first two Buddhist councils, whilst in the 'Parivāra,' i. e., the last book of the Pitaka (and which seems to correspond with the 'Matikā' or 'Mātrikā' of the Northern collection), are incidents of a mixed and sometimes semi-historical character. It is plain that the time has come for an examination of these documents, and, although an English translation would be an advantage, the publication of the text of these Scriptures is, at any rate, a step in a right direction. Without alluding to the Pāli text (which appears to be all that could be desired in the way of arrangement and distinct type), we will confine ourselves to a few remarks on Dr. Oldenberg's introduction. Some of his conclusions, as he states them in this part of his work, are sufficiently startling. It is new for us, at least, to find that the original Buddhist Scriptures comprised only two baskets or collections, and that nothing was known in the first ages of the 'Tripitaka,' or three-fold basket. The 'Abidhamma,' in fact, according to the editor, was of a much later date than the 'Dhamma' and 'Vinaya,' and sprang up after the closing chapter of the 'Vinaya' was finished—that is, between the second and third councils (420, 310 B.C.), during the time of the schisms. This, at any rate, agrees with the fact that in the Northern collection works of the 'Abidharma' class are frequently ascribed to authors who lived at a comparatively late date; for instance, the 'Abidharma Vibhāsa Shāstra,' which is ascribed to Katyāyanaputra, who lived at the time of the last council (according to Northern tradition), the 'Nyāya Anusāra Shāstra,' composed by Sanghabhadra, and others, ascribed to Asaṅgha, Vasubhūdu, and so on. Now these works in the Northern collection are all classed in the canon under the head "Abidharma," which could scarcely have been allowed if there had been no precedent in earlier times for a similar innovation.

Dr. Oldenberg considers the subject-matter of the 'Dhamma,' or second Pitaka, to relate principally to the doctrine regarding release from suffering, which, as he justly remarks, "forms so central an idea in the ancient Buddhist faith," whilst the province of the 'Vinaya' is confined to rules of outward discipline affecting the Saṅgha or church. In broad terms, perhaps, this is admissible, but we need hardly say that the 'Dhamma' is as wide in its scope as the 'Vinaya,' each of them embracing matter beyond the limits of any definitions like those named. But if we regard the respective objects of these Pitakas, the editor doubtless is right in referring the 'Dhamma' to general instruction (as sermons, in fact, for the use of all hearers), whilst the 'Vinaya' must be confined to the Saṅgha or church, consisting of recognized members placed under vows of obedience. Dr. Oldenberg, differing in this particular from other

writers on the subject, regards the 'Pātimokkha,' or the code which relates to public confession and absolution, as the germ from which the Vibhāṅga sections of the 'Vinaya Pitaka' were developed. The Vibhāṅga, as the editor tells us, is the collective name for the Pārājika and Pācittiya sections; these sections relate to faults committed by the priests, their confession and allotted punishment. This also forms the substance of the 'Pātimokkha,' only, as the editor remarks, in the Vibhāṅga the text is weighted with additional matter relating to circumstances connected with the fault committed and illustrations from other cases coming within the rule or differing from it. He argues, therefore, that the simple code as contained in the 'Pātimokkha' existed before the complex one. He further gives instances in which the growth or expansion is evident. For instance, in the case of a Bhikkhu causing an offence (setting a bad example to laymen or their families), the old rule was that the Bhikkhus were to remonstrate with the accused on his course of life, and pronounce sentence of banishment from his place of abode; if he was contumacious, they were to repeat the sentence; if still obstinate, then they were to warn him three times against such conduct; and if this was of no avail, then he was to be declared guilty, under a certain clause, and subjected to a penalty called Mānatta. Now all this is simple enough, but when we compare it with the corresponding section of the Vibhāṅga, we find the case mixed up with extraneous matter and amplified by illustrations which are not known in the 'Pātimokkha'; from instances like these Dr. Oldenberg argues that although the 'Pātimokkha' as such is not found in the 'Vinaya,' yet that it existed before in a separate form as a code of discipline, and that the Vibhāṅga is nothing more than an extended reading of it. We see no reason to object to this conclusion if it be agreed to refer the rules regarding the bi-monthly repetition of the code, and the artificial arrangements of the room, &c., to a later date than the code itself, for we can hardly suppose that in Buddha's lifetime the monastic system was so perfected, or the assemblies of priests so regular, as to admit of such frequent repetitions or minute ceremonies. We can only allude to one or two other conclusions arrived at by the editor. He considers the account of the first council, viz., that of the five hundred at Rājagriha, to be fabulous. He bases his conclusion on the fact that whilst the 'Mahāparinibbāna Sutta' relates all the circumstances of Subhadda's irreverence and Kassapa's expostulation, such as are found in the 'Cullavagga,' yet it says nothing about the assembly of the five hundred, hence the editor argues that the "author of the 'Mahāparinibbāna Sutta' knew nothing of the first council." This appears likely enough, if we were sure that it came within the purpose of the author of that Sutta to allude to the council at all. In the Northern accounts of the assembly of the five hundred we have a full description of the division of the relics, and afterwards of the summoning of the council. True, the account of the mode of conducting the meeting is artificial and unnatural, as we find it even in the Northern books, yet it seems difficult to do away altogether with the tradition of the Satapanni cave, mentioned by Fā-hien, and

the Tower erected to commemorate Ananda's arrival, seen by the same traveller. But we have given the conclusion arrived at by Dr. Oldenberg as we find it, and it demands respectful consideration. The editor firmly believes in the authenticity of the second and third councils, and accounts for the omission of all mention of the third (held at Patna) by Northern writers on the ground that it was presided over by Moggaliputta, who, as the representative of the orthodox school of the Mahāsthavira, would be ignored by the followers of the Mahāsaṅghika school. But here the difficulty arises, Why should all the Northern books be referred to the latter school? In China, at least in the copy of the 'Vinaya' belonging to the Mahāsāka school, there is no mention of a third council (in the colophon), but it is distinctly stated that a wicked Asoka, having dispersed the priests and destroyed the sacred books, afterwards assembled a council, and by vote determined what was orthodox and what alien to the old Buddhist faith. This seems uncommonly like the dictum of the second Bairat rock inscription, "Whatsoever words have been spoken by the divine Buddha they have all been well said." And this statement is repeated in a very old book written by Asvaghosha, who affirms that Asoka at first was cruel and relentless against the disciples of Buddha, and was therefore called the wicked (Kāla?), but afterwards, on his conversion, he was called the righteous (Dhamma?), and was a great patron of the faith. At any rate, be the conclusion one way or the other, Dr. Oldenberg has placed the matter fairly before us, and if we except some particulars (such as the note on p. xxxiii, which is of no weight) the question is an open one yet. The editor places no reliance on the statements of the Mahāwanso with respect to Mahinda, which make him and his sister the great apostles of the Buddhist faith in Ceylon. And with this is connected one of the most important conjectures in the introduction, viz., that the Pāli is not identical with the Magadhi, as Childers supposed, but is the dialect common to Andhra and Kālīṅga and Orissa, from which provinces, in all probability, Buddhist missionaries at intervals travelled into Ceylon. This is a satisfactory solution of the problem. We are on this ground able to place the Pāli Scriptures in their right place, and whilst we allow them all the antiquity which would attach to an early transmission of the faith from South India and the coast provinces to Ceylon, we may not attach more weight to them than to other transcriptions of the same faith embodied under various Prakrit forms, and translated from these dialects in other places also at a very early date.

The whole inquiry is a most interesting one, and we cannot be too thankful that a scholar like the editor of this volume has undertaken the task he has in hand, and we feel every confidence in him that he will carry out his purpose and give us the whole text of the 'Vinayapitaka.'

Ballads and Songs. By Alexander Anderson ("Surfaceman"). (Macmillan & Co.)

WILLIAM CHAMBERS, in the memoir of his brother Robert, published in 1872, dwells with some emphasis on the fact of his native country possessing a greater abundance of "sons

of song" than any other in the world. If this is true of Scotland in general, it is more particularly so of the West, the country of Burns, where, it is said, every hamlet has at least one writer of verses, and often half a dozen. Of course, the great mass can never hope to rise above purely local fame, but now and then one succeeds. Alexander Anderson is among these fortunate ones. His history is not a little curious. Born in 1845, at Kirkcunell, a small village in Dumfriesshire, of parents in the humblest walk of life, he barely received the rudiments of education as provided by Scottish law, and very early had to set about becoming a bread-winner. But so eager was his thirst for knowledge that he not only managed, while engaged in the most severe manual labour, to make himself thoroughly acquainted with English literature, but even succeeded in mastering the French, German, and Italian languages, with the special purpose of reading the great poets of continental Europe in the original. To gain a living which, if much harder, was somewhat more assured than that of a common labourer, and, above all, to indulge in the paramount luxury of buying books and engaging in study, Alexander Anderson entered after a time the service of the Glasgow and South-Western Railway Company as "surfaceman." A Scottish "surfaceman" is what on English railways is called a platelayer. The duties of the post, little perceived by ordinary railway travellers, are of the most serious kind, and the work, though badly paid, is not a little important. At early morn and late at night the platelayer has to walk along the lines of rail, over a given "beat," generally several miles in length, in order to examine carefully whether the whole of what is called the "permanent way," that is to say, the track over which the locomotives with their trains attached roll, is in a thoroughly sound condition. The platelayer, or "surfaceman," has a heavy bag slung over his shoulder, filled with tools and materials for mending the rails if necessary, and on his vigilance, energy, and intelligence it depends whether the express train, freighted with a load of human beings, shall pass safely on its way, flying through space at the rate of fifty miles an hour, or, perhaps for mere want of a rivet or bolt in the rails that rest on the "sleepers," be wrecked and dashed to pieces. Needless to say it requires nerve to be a "surfaceman," as his life is in constant danger, and can be protected only by the coolest head and the most watchful eyes. Reasoning *à priori*, one would not think a poet to be the most eligible person for the duties of a "surfaceman." Yet Alexander Anderson is said by his chiefs to be among the best of the men on their line. He works for twelve and fourteen hours at a stretch, examining and repairing the rails, as well in the burning heat of summer as amidst the ice and snow of a Scottish winter. Then, coming home to his little cottage, where he lives with his father and mother, he goes, not to rest, as one would think he well deserved, but proceeds to read Petrarch, Schiller, Victor Hugo, Dante, Goethe, and Béranger, and to write verses. The hardships of Burns as an exciseman are dwelt upon strongly by all his biographers. But what are these to the hardships of a "surfaceman"? A Scottish exciseman rides about on a horse of his own, but a Scottish "surfaceman" carries his horse, in

the shape of a heavy load of iron, on his shoulders.

The publication by Messrs. Macmillan of a new volume of Mr. Anderson's poems brings the "surfaceman" of Kirkcunell for the first time before the British public at large. His earlier writings were published in Scotland, and although they enjoyed a great success there, this can scarcely be said to have passed southward over the border. The *Athenæum* was among the earliest English journals to notice the poems of "Surfaceman" (November 22nd, 1873, and January 1st, 1876). We thought then that Mr. Anderson ought to free himself more from imitation of other poets and aim at a higher originality, and we think so still. However, it is certain that the 'Ballads and Songs' now published by Messrs. Macmillan show progress in the right direction.

The originality of Alexander Anderson really lies in his verses about the railway and the trains that thunder along the modern iron high roads. In his case familiarity, so far from breeding contempt, has inspired awe and admiration. Enthusiastic over "the mighty engine, as he bounds along his track," the "Surfaceman," with charming personal reflection, writes:—

Yet I glory to think that I help to keep
His footsteps a little in place,
And he thunders his thanks as he rushes on
In the lightning speed of his race.
And I think he knows when he looks at me
That, though shaped of clay as I stand,
I could make him as weak as a three hours' child
With a paltry twitch of my hand.

Other striking poems concerning railway life and work in the 'Ballads and Songs' are 'Blood on the Wheel,' telling with singular pathos the story of an engine-driver who "died of a broken heart" for having run over his sweetheart as she was handing him a letter; and another, entitled 'Nottman,' the narrative of a driver whose engine went within an inch of his son, lying asleep on the rails. In all these railway poems there is not only local colouring but great power.

NOVELS OF THE WEEK.

Who is Mary? By J. W. Sherer, C.S.I. (Allen & Co.)

A Bunch of Shamrocks. By E. Owens Blackburne. (Newman & Co.)

A Vantage Ground, and other Stories. By Florence Wilford. (Masters & Co.)

It is pleasant to meet with a new novelist who has obviously read books before beginning to write others. Mr. Sherer's book is not strong, but it is written with ease and good taste, and is plainly the work of one upon whom literature has had that effect which it will have upon an intelligent person. The author has done wisely in not attempting to make an intricate plot. The machinery of his story is made up of parts all of which have been frequently used before, and it is to be noticed that no scene is introduced which can be called either exciting or pathetic. Although the story consists chiefly in the unravelling of a very simple mystery, the manner of telling it is quite straightforward, and it is upon this manner of telling and the nature of the characters that the interest of the book depends. It is an observable thing that the characters are, for the most part, women, and from the

way in which they are described and their thoughts traced it is hard to believe that the book is the work of a man. If it be so, as must, it seems, be the fact, it tells somewhat, perhaps, in the author's favour. That a man should be able to write like a clever woman is at least evidence of a certain versatility in him. His humour, too, is rather of that fine kind which is the rare gift of some women than of the robust, laughter-moving sort common to men. Mr. Sherer's book is lively and readable, is in one volume, and admirably attains the object of a slight novel.

There is no doubt of the genuine nationality of the Irish stories collected in 'A Bunch of Shamrocks.' The tone of thought, no less than the language, is idiomatic; but a more tragic, melancholy, despondent set of anecdotes it is impossible to imagine. Many of them are at least "founded on fact," and while the less sorrowful stories deal with the local superstitions, the darker ones tell of private vengeance, or the public woes of 1798 and other black pages of Irish history. The "priest's boy," with his hopeless love of a lady; Maureen, the girl who falls into evil ways among the Sassenach; Denis Dubh, with his ill-directed vengeance, are instances of the hapless impetuosity of the fervid Celtic nature. There is little of the blundering humour which generally relieves Irish tragedy in this sombre volume; but as a faithful illustration of the gloomier side of the national character these stories are not wanting in interest.

There is not much to be said for the literary interest of Miss Wilford's volume. The heroine of the first tale is on the brink of matrimony with a cynical squire, for the sake of the "vantage ground" she will possess for carrying out her philanthropic projects. She finds the broken nature of the reed she leans on, and obtains consolation in marrying an Anglican clergyman. The "Church," in a certain limited sense, is indeed the constant object of the writer's efforts. She has persuaded herself, and endeavours to persuade the world, that religious principle is identical with what is called Church teaching, and that the moral virtues more or less depend on the acceptance of a code of dogma unfortunately limited to a section of what used to be the Protestant Church of England. The sad fanatic who is the hero of the second story nearly breaks his second wife's heart by his persistent devotion to his first wife's memory. By the conversion of the faithful Christina to High Church Sacramentarianism, and by the mediation of a sombre gentleman called a "priest," the reluctant spouse is guided into wholesomer relations with the tender-hearted girl he has married. There is nothing, apart from its polemics, particularly striking in the book, but it is fairly written, and deserves the praise of the party in whose interests it is published.

SCHOOL-BOOKS.

Select Poems of Catullus. Edited, with Introductions, Notes, and Appendices, by Francis P. Simpson. (Macmillan & Co.)

A SMALL, well-filled volume, which will be preferred to Mr. Ellis's bulkier and, we venture to think, less scholarlike edition. Particularly valuable are the tables of imitations of and by Catullus and the appendix on his diction. We do not object to some mediæval spelling being retained, but cannot approve of the vagueness

is, in all typographical respects, perfect. Unlike the reprints put forth by other workers in the same field, it is overburdened neither with notes nor memorial introductions, but is, indeed, all that a seventeenth century reprint ought to be. Some hints have reached us that Mr. Ebsworth, wearied of the thanklessness and ingratitude he has met with in his editorial career, has determined to discontinue his labours. It is to be hoped he will not be discouraged by an experience common to all workers, but will continue to supply reprints so satisfactory as this of books in which the student of literature and manners will always have an interest. Mr. Roberts, of Boston, to whom we owe the drolleries of the Restoration, is the publisher.

It may be suggested to Mr. Fleming that there is such a thing as zeal that outruns discretion. The value of his *Index to our Railway System*, of which the third number is on our table, is great to all those who take an interest in railway property, regarded rather as an investment than as a speculation. That it is something approaching a scandal that our railway returns, Parliamentary as well as half-yearly, should be so constructed as to refuse the information which is given by the New South Wales, Indian, French, and many of the American lines, we fully allow; but that the managers of our principal lines are all committed to the dishonest policy of keeping up dividends by unduly swelling the capital account we are not prepared to admit without more proof than Mr. Fleming thinks he adduces. It is, however, entirely the fault of a persistent obscurity in accounts that such an imputation can be even plausibly put forward. The subject is one eminently calling for elucidation, and each shrunken dividend of the current half year gives an echo to Mr. Fleming's forebodings of evil.

MESSRS. W. KENT & Co. have sent us a new edition of Mrs. Bray's letters to Southey, published under the title of *The Borders of the Tamar and the Tavy*, and reviewed by us as long ago as the year 1836. The advice which we then gave appears to have been followed: Mrs. Bray has compressed her three volumes into two. This new edition is illustrated by woodcuts, one from a drawing by Sir R. P. Collier.

MR. LINTON MEADOWS, in an introductory address to the reader of his *College Recollections and Church Experiences* (Ridgway), takes the trouble to say that he leaves his object in writing them to be guessed. Whatever it may have been, it seems not to have been attained. The sketches are very slight and very unamusing. Doubtless they are true in fact, but the facts were hardly worth recording without more art than Mr. Meadows possesses. If the present volume is received satisfactorily more experiences are to be offered to the public. It seems ungrateful not to have a lively sense of these benefits to be received, but really there is a very considerable store of sketches in this volume, and it must be frankly confessed that they will last many people for a long time.

Religion et Mœurs des Russes. Par le P. Gagarin, S.J. (Paris, Leroux).—What are the direct objects of the "Bibliothèque Slave Elzévirienne," of which this appears to be the first instalment, we do not exactly know, but the reader will probably be disappointed with the work edited by Father Gagarin. Surely this learned seceder from the faith of his ancestors could have been better employed than in introducing to the Western world these flavourless scandals of Russian life at the commencement of the present century. The stories are mostly poor, and contain nothing of the fine malice of those which have been told by Golovin, De Custine, and Dolgoroukov. And, indeed, the world is getting a little tired of these *réchauffés* of Russian monstrosities, for the thing has been so overdone; and the reader turns over such a book with the feeling with which he would open a new work holding up to hatred and contempt George IV. and his brothers. The abuse heaped upon Russia has

latterly come from suspicious quarters. In the eyes of this editor the Russians are clearly guilty of every possible crime, because they have refused to be converted to the Latin Church from the days of Possevin and the false Demetrius downwards. Is the real reason for all this bitterness to be found in the remark of Count Joseph de Maistre, quoted on p. 37?—"La religion grecque n'est autre chose que la haine de Rome. Cette haine est extrême et peut occuper les observateurs. Il s'en faut de beaucoup que l'éloignement soit le même pour le protestantisme, qui est cependant bien plus éloigné des grecs pour le dogme (!). Cette haine est incurable, parce qu'elle n'a rien de commun avec la raison ni avec la science." Many of the charges brought by Father Gagarin against the Russian people could not be substantiated. Thus he declares that as a nation they are cruel and indifferent to suffering, and yet many English travellers have had different stories to tell. The national songs of the people are a fair test of their modes of life and thought. What strikes the reader most in them is the absence of brutality and coarseness, the tender melancholy and affection which characterize them. If Father Gagarin's long absence from his native country has made him forget these, he should read the remarks of Prof. Bodenstedt; he would see what a different opinion of the national character has been formed by one who could forgive the Russians for belonging to the Greek Church. The account of Archbishop Plato given by Father Grivel fails in its attempt at depreciation. Perhaps the key to the whole passage may be found in the following: "Platon n'était au fond qu'un luthérien, peut-être un incrédule, mais acharné contre les catholiques." A very different picture of Plato is given by Clarke, a Russophile, be it remembered, of an aggravated type, who tells of the memorable summer afternoon when he saw the archbishop in the gardens of the convent near Moscow, in rural attire: "By his side upon the bank was placed his broad straw hat. . . He bade us to sit by him; while, the rest forming a circle near him, he entertained us with a conversation, in which there was enough of science, of wit and of freedom, to astonish any traveller in such a country and at such a period." He also had his good-humoured little jests at the expense of the English Church. "He was much amused by a reply he had once received from an English clergyman, of the factory at Petersburg, whom he had asked if it was his intention ever to marry. 'If I be fortunate enough to become a bishop,' said the clergyman, 'I shall marry some rich citizen's daughter, and live at my ease.'" Father Grivel has nothing but the most improbable scandals to report of the worthy archbishop. Nor are we very much inclined to believe that the Emperor Paul was secretly a Roman Catholic. If Father Gagarin is bent on amusing stories he might have given more about Potemkin, which would have found greater credence—his luxurious banquets and the wonderful row of books in his library, consisting of bank-notes bound up. M. Shubiński has published a good collection of anecdotes of this Scythian Apicius, and about other celebrities of Russian history some capital tales will be found in the *Starina*. It is impossible to wish success to the "Bibliothèque Slave Elzévirienne" till it publishes something better than mouldy scandals. If the Greek Church is to be attacked these stale anecdotes of intoxicated monks will furnish at best but poor weapons. To adjust the balance of Father Gagarin's mind we should very much like to send him a batch of some of our own Low Church papers when they contain articles on Roman Catholics.

Daphnis et Chloé, Traduction d'Amyot. (Louys Glady).—This reprint of Amyot's translation of the famous romance of 'Daphnis and Chloé' is chiefly noteworthy as a typographical curiosity. It is printed in red and blue inks, and these, with the white of the paper, supply the French national colours. Paper and type are exquisite. The harlequin effect, however, of the printing is not satisfactory, and the book would be more satis-

factory if it had been, with the exception of, perhaps, the title-page, in one colour. A preface by M. Alexandre Dumas is eminently characteristic and brilliant, and adds importance to an interesting reprint.

THE Rev. W. Hooper's *Nays Nujam ke liye Yavan Bhasha ke Kosh, Hindi men*, is a Greek-Hindi lexicon, especially designed for the use of native Christians. The Greek words are given in their crude form, as in Sanskrit lexicons. Another book by the same author is a Greek Grammar in Hindi. The terminology is likewise based on that of the Sanskrit grammarians.

Shakespeare's *Julius Caesar* has been edited by Mr. J. M. D. Meiklejohn, M.A., for Messrs. Chambers with a view to use as a class book. The introduction is short and simple, and the notes are suitable for the purpose for which they are intended.

Children's Theatricals, by J. Keith Angus (Routledge & Sons), consists of four fairy stories, dramatized and told with little humour and less poetry.

WE have on our table *Farming for Pleasure and Profit*, by Arthur Roland (Chapman & Hall),—*Historical Records of Port Phillip*, edited by J. J. Shillinglaw (Melbourne, Ferres),—*The Forster Prize Essays on Friendly Societies* (Manchester, Heywood),—*The Student's Manual*, by J. R. Walters, B.A. (H. K. Lewis),—*Child and Child Culture*, by Baroness Marenholtz-Bilow, translated by A. M. Christie (Sonnenschein),—*The Rights of an Animal*, by E. B. Nicholson, M.A. (C. Kegan Paul),—*A Summer Month in Normandy*, by E. M. Ranking (Low),—*Invalids Abroad*, by E. Bibby (Hatchards),—*The Obli-viad* (New York, Miller),—*Briefs by a Barrister*, by E. R. Johns (New York, Putnam),—*Poems*, by Marion (Simpkin),—*Dusky Rambles*, by E. Warne (S. Tinsley & Co.),—*Life's Noontide* (Religious Tract Society),—*The Credentials of the Catholic Church*, by the Rev. J. G. Bagshaw (Washbourne),—*Scripture Lessons in Teuton English*, compiled by C. L. (Longmans),—*Sermons*, by the Venerable C. A. St. John Mildmay, M.A. (Mozley & Smith),—*The Scepticism of the Nineteenth Century*, by the Rev. W. Gresley, M.A. (Masters & Co.),—*Poesie für Haus und Schule*, selected by L. R. Klemm (New York, Putnam),—*Untersuchungen über die Zweckmässigste Ernährung des Schweines*, by Dr. E. Heiden (Hanover, Cohen),—*Lehrbuch der Dingerlehre*, by Dr. E. Heiden (Hanover, Cohen),—and *Vie ou Légende de Gaudama, le Bouddha des Birmans*, by M. P. Bigandet, translated into French by V. Gauvain (Paris, Leroux). Among New Editions we have *The Student's Text-Book of Electricity*, by H. M. Noad, Ph.D., edited by W. H. Preece (Lockwood),—*The Competitive Geography*, by R. Johnston (Longmans),—*The Upper Class Reading Book*, by W. Pollard (Kempster & Co.),—*For Percival*, by M. Veley (Smith & Elder),—*Cruel London*, by J. Hatton (Warne),—*Pontresina and its Neighbourhood*, by J. M. Ludwig, M.D. (Stanford),—*The Parochial Psalter and Hymn Book*, edited by Rev. J. Robinson, M.A., Dr. Rimbault, and Mr. Hopkins (Lucas, Weber & Co.),—and *Religions et Mythologies Comparées*, by A. Lefèvre (Paris, Leroux). Also the following Pamphlets: *The Ethics of Urban Leasholds* (Hodder & Stoughton),—*Supplement to a Handbook on Chemical Manipulation*, by C. G. Williams (Van Voorst),—*The Afghan Frontier*, by Sir G. Campbell, M.P. (Stanford),—*Capital Punishment from an Utilitarian Point of View*, by a Barrister (R. J. Mitchell & Sons),—*Exploration of Vinorum*, by Rev. R. E. Hooppell, LL.D. (Newcastle, "Courant" Office),—*Dean Hook*, by Right Hon. W. E. Gladstone, M.P. (Bentley),—*Finola, an Opera*, by C. Dawson (Dublin, Gill & Son),—*Maria Stuart, a Drama*, by J. Slowacki, translated by L. German (Leipzig, Friedrich),—and *Paul the Parish Clerk*, by M. A. Z. (J. Wade).

LIST OF NEW BOOKS.

Theology.

- Abbott's (L.) Illustrated Commentary on the Gospel according to St. John, 8vo. 7/6 cl.
Joseph's (N. S.) Religion, Natural and Revealed, cr. 8vo. 3/ cl.
Student's (The) Commentary on the Holy Bible, founded on the Speaker's Commentary, abridged by J. M. Fuller, Vol. 2, cr. 8vo. 7/6 cl.
Thoughts Suggested by some of our Lord's Chief Works on Earth, by a Lady, 12mo. 2/ cl.

Fine Art.

- Goldie's (Rev. A. R.) The Idealism of Art, cr. 8vo. 2/6 cl.

Poetry.

- Walter's (S. L.) The Brook, a Poem, 12mo. 3/6 cl.

History and Biography.

- Williams's (W. E. H.) The Irish Parliament from the Year 1782 to 1800, 8vo. 5/ cl.

Philology.

- Sainte-Claire's (A. M. de) Dictionary of English, French, and German Idioms, Part 3, 4to. 3/ swd.
Terence, Phormio, literally translated with Notes by A. Stewart, cr. 8vo. 3/ swd.

Science.

- Bradley's (S. M.) Injuries and Diseases of the Lymphatic System, 8vo. 6/ cl.
Doyle's (P. T.) Tin Mining in Larut, cr. 8vo. 3/6 cl.
Hewitson's (W. C.) and Kirby's (W. F.) Catalogue of the Collection of Diurnal Lepidoptera, 4to. 10/ swd.
Higgs's (P.) Electric Transmission of Power, its Present Position and Advantage, cr. 8vo. 3/ cl.
Spon's Dictionary of Engineering, Supplement to Division 1, roy. 8vo. 13/6 cl.
Spon's Encyclopaedia of the Industrial Arts, Manufactures, and Commercial Products, edited by G. G. André, Division 1, roy. 8vo. 13/6 cl.
Walker's (G. E.) Essays on Ophthalmology, cr. 8vo. 6/ cl.
Watson's (W. S.) Eyeball Tension, its Effects on the Sight, &c., cr. 8vo. 2/6 cl.

General Literature.

- Braddon's (Miss) Vixen, 12mo. 2/ bds.
Heath's (F. G.) Burnham Beeches, 12mo. 3/6 cl.
Honourable Ella (The), a Tale of Foxshire, by the Earl of Desart, 3 vols. cr. 8vo. 31/6 cl.
Ingelow's (J.) Off the Skelligs, a Novel, 1 vol. cr. 8vo. 6/ cl.
Keary's (C. F.) Coinages of Western Europe, cr. 8vo. 10/6 cl.
Leggitt's (J. E.) Irish Commercial and Railway Gazetteer, 2/6
Maxted's (J. M.) The People of Penknoy, cr. 8vo. 2/6 cl.
Norris's (W.) Billy Peter, 12mo. 2/6 cl.

MRS. SARTORIS.

We regret to have to record the death of Mrs. Sartoris, which occurred rather suddenly on Monday, the 4th inst. Adelaide Sartoris, who was born about 1815, was the daughter of Charles Kemble, and younger sister of Miss Fanny Kemble. She showed a dislike to the stage more invincible than even that of her sister, and possessing a very beautiful voice, she was destined to the concert-room. But her first appearances, in London in 1833, and at York in 1834, were not particularly successful. She then went through a rigorous continental training, and made her operatic debut, with great success, in 'Norma,' at Venice. She continued to enjoy the applause of all the great Italian cities until 1841, when her father's illness suddenly recalled her to London, where she achieved unbounded success, until she retired finally from the stage at her marriage to Mr. F. U. Sartoris in 1843. Mrs. Sartoris, who has continued the practice of her marvellous musical gift in private until the time of her death, achieved a very decided success in literature by her story of 'A Week in a French Country House,' which appeared anonymously in the *Cornhill Magazine*, and was published separately in 1867. The style of this little novel was singularly bright and accomplished, the humour original, and the characters sharply drawn. The fact that certain persons very well known in the world of art were understood to have sat unconsciously to Mrs. Sartoris for their portraits gave a further popularity to an exceedingly clever and genial book. She published 'Medusa and other Tales' in 1868.

THE TRANSLATIONS OF 'DON QUIXOTE.'

AFTER perusing the opening chapters of Avellaneda's 'Don Quixote' I was impressed somewhat favourably by the book, but upon examination of the entire work I must say that I think it was very justly left in oblivion for more than a century, and would probably never have been reprinted but for Cervantes' notice of it in his second part. The opening chapters, I would venture to suggest, were corrected by another hand, but finding later on the material he had to deal with, abandoned the work either in disgust or as hopeless. It is

true that a somewhat loose and immoral "Celestina" style of treatment was not unpopular at the time; still this out-Herods Herod. The critics and biographers of Cervantes have exercised their ingenuity to discover the real author, but, like Junius, he seems to have baffled research. If he were, as some suppose, an ecclesiastic, he must have been coarse, vulgar, and unclerical, and for the confessor of Philip III. to have such a work attributed to his pen should be enough to disturb his repose wherever he may rest. Señor Lainez, in his elaborate and extended biography of Cervantes, favours the idea that Lope de Vega penned this spurious 'Quixote,' but I can hardly think that so skilled a master of Castilian would have penned such coarse and unentertaining matter. I, of course, approach the subject with considerable diffidence, and without that intimate and critical knowledge of the literature of Cervantes' day which characterizes the investigations of those Spanish scholars who have treated the subject more or less *in extenso*; but very strong evidence must be forthcoming to convince the impartial reader that this spurious 'Quixote' is the work of any but a "penny-a-liner" of the period. The critical introduction, which naturally so incensed Cervantes, does not, I think, really form part of the work, and may have been supplied by some one unfriendly to him and jealous of his popularity. It, however, did not seemingly avail much, for the edition of 1614 was never reprinted in Spain until 1732. How the clerical doctors and *canonigos* could have licensed this book, asserting that it contained "nothing dishonest nor prohibited," nor "aught contrary to good manners," and was a "curious and entertaining work," I can hardly conceive; but a canon of the Holy Church of Tarragona and "el ilustrissimo y reverendissimo Señor Don Juan de Moncada," by the grace of God Archbishop of Tarragona and of the Council of his Majesty, state it to be so; still it is only charitable to premise that they never read a line of the work, or if they did were mollified by the prominence given to the conversion and saintly end of Don Gregorio and Doña Luisa. Those who may wish to consult an elaborate and exhaustive notice of Avellaneda's work in connexion with Cervantes may refer with profit to chapters xxii. and xxiii. of the "Vida de Miguel Cervantes Saavedra," por Ramon Leon Mainez, Cadiz, 1876.

F. W. C.

Savage Club, August 11, 1879.

ON reading the interesting correspondence in your paper anent the above subject I find no reference made to a book which is now before me, viz., 'The History of the Valorous and Witty Knight-Errant Don Quixote.' I do not quote the whole title-page: "By Mr. Shelton and Mr. Blunt (sic), and now printed from the Quarto Edition of 1620; . . . and several Annotations and Amendments not in any former Edition. With a preface giving an Account of the present Edition and explaining the Nature of the Work. . . . DUBLIN: Printed by and for S. Hyde and J. Dobson, and for R. Owen, Bookseller. M.DCC.XXXIII." "The Preface" thus commences:—"Having given myself some Trouble to inspect a new Edition of Don Quixote, I thought it best instead of labouring at a new Translation to correct the old One, which goes under the name of Shelton, the first Part whereof had some hundreds of Mistakes, owing to the Translator's want of sufficient knowledge in the Spanish Tongue. . . . In the old Translation, we find that Mr. Shelton and Mr. Blunt (although the latter hath done much more Justice to the Second Part of Don Quixote) have all along endeavoured to find English Proverbs equivalent, or near to the Sense of those in the Original, which they need not have done; for a literal Translation of them answereth much better."

Can you or any of your readers instruct me as to who was the editor of this edition? From many turns of expression and the presence of a peculiar sardonic humour, I entertain a latent suspicion that it was by the Dean. The following in

the preface seems to me to be thoroughly Swiftian:—"But the Females continue late in this Paradise of Fools, and sometimes so long, that I myself have caught one reading 'Cleopatra' [does he mean 'Antony and Cleopatra'?] in spectacles."

You will perceive both Swift and Dr. Sheridan's names amongst the subscribers.

On rereading the above I have bethought me it might be more satisfactory to you and your correspondents were I to send you the work itself. I therefore do so. J. DEFFETT FRANCIS.

* * * Our indefatigable Correspondent "F.W.C." must bear in mind that much of the work of Avellaneda was taken from the pious French romances of the thirteenth century. There is every reason to believe that the writer of the spurious continuation of the 'Don Quixote' had firm faith in the stories which he retells. It is this in connexion with other matters that makes us discontented with the ordinary criticisms passed on Avellaneda's work. The motives usually ascribed to him are in our view insufficient and unworthy; whilst the manner in which Cervantes treats him in the text of the second part, as also in the introduction, shows that he was no common hack writer. We are obliged to Mr. Francis for the loan of his book, which shall have our best attention next week.

BARNES'S POEMS.

A DORSETSHIRE Correspondent, well acquainted with his native county, writes in elucidation of the "compound adjectives" used by Mr. Barnes in his poem on 'Milken Time' (see *Athenæum* of July 26th):—"The critic finds fault with 'wide-horned cows' and 'white-hooped pails.' The wide-horned breed of Hereford cows is almost universal in Dorset, and the Hereford cow, with its strikingly variegated coat, gives to a Dorset pastoral scene a character quite different from that given by the narrow-horned Devons and the iron-grey short-horns of the adjoining counties. In Dorset, too, the hoops of the pails are of wood, kept scrupulously clean. In certain other counties not so generally dairy the hoops are of iron, and anything but white. These compound adjectives, therefore, suggest much, and add immensely to the rural word-painting."

"BURLEYMEN."

Kelso, August 13, 1879.

THE following cutting from the *Southern Counties* (Scotland) *Register* may tend to throw some light on the subject. J. H. RUTHERFORD.

"Berwickshire: Earlsdon."

"Court of Bourlawmen: Mr. Joseph Ker; Mr. James Mather.—The men holding this somewhat rare office are sworn when appointed to give judgment, to the best of their knowledge and ability, in cases that come before them, and their decision is understood to be absolute in point of law. Their work as Bourlawmen consists of fixing the amount of damages done by straying or pounded cattle and the like."

KEATS, PEACOCK, AND MR. EDWIN ARNOLD.

IN reviewing Mr. Edwin Arnold's 'Light of Asia' the *Athenæum* pointed out a coincidence of thought between one of his similes and Keats's line in 'The Eve of St. Agnes':—

As though a rose should shut, and be a bud again.

A still closer resemblance to this well-known line of Keats is to be found in these words of Peacock's 'Rhododaphne,' p. 124 of the first edition:—

Gather the rose-leaves from the plain
Where faded and defiled they lie,
And close them in their bud again,
And bid them to the morning sky
Spread lovely as at first they were.

'Rhododaphne' bears the date of 1818 on the title-page, and 'The Eve of St. Agnes' was not published until the autumn of 1819. Was the idea a pure coincidence of thought, or did one poet borrow from the other? Some light may be thrown on the mystery from the fact that Pea-

cock's poem embodies curious similarities of thought with other poems not only written but published previous to its appearance, as, for instance, in these lines at p. 145:—

All other fires are of the earth,
And transient: but of heavenly birth
Is Love's first flame, &c.

where the resemblance to Southey's well-known lines appears to be too close to be accidental.

JOHN H. INGRAM.

COURT ROLLS.

Castelnau, Barnes, August 12, 1879.

I TRUST Mr. Peacock's appeal for the preservation and publication of manorial records will not fall a dead letter upon the literary world. The Historical Manuscripts Commissioners have already recognized the importance of the subject by printing the following clause in their Second Report (Appendix, p. 69b):—

"Court Rolls and Computi are deserving of a very careful study. The former show the succession of lords, the customs of the manors, the succession of tenants, the amounts of fines and nature of heriots; proceedings in trespass and debt, in assaults and frays; the steps in civil suits; and a variety of information as to management and proceedings of the lord's territory and its occupants. The Computi are very valuable as showing the cultivation and stocking of farms, and the prices of various items of food and use. The importance of these documents has not, I think, been sufficiently attended to.—*Alfred J. Horwood.*"

It may, perhaps, be well also to remind those interested in historical research of Mr. Kemble's opinion. "It is deeply to be lamented that the very early customs found in the copies of Court Rolls in England have not been collected and published. Such a step could not possibly affect the interests of Lords of Manors or their Stewards; but the collection would furnish invaluable materials for law and history" ('*Saxons in England*,' i. 55, note).

G. LAURENCE GOMME.

SHAKESPEARE NOTES.

Coriolanus.

VOLUMINIA's speech proceeds for some lines smoothly and firmly enough:—

Now this no more dishonours you at all,
Than to take in a town with gentle words,
Which else would put you to your fortune and
The hazard of much blood.

A clause then occurs which does not appear to have been challenged, but that seems to require a slight correction to bring it into due relation to another which concludes the speech, besides demanding the easy reformation of some portentous pointing:—

I would dissemble with my Nature, where
My Fortunes and my Friends at stake requir'd
I should do so in Honour. I am in this
Your Wife, your Son, these Senators, the Nobles,
And you will rather show our general Lows,
How you can frown, than spend a fawn upon 'em,
For the inheritance of their loves, and safeguard
Of what that want might ruin.

I propose to transpose one word, and so recover an antithesis within the first clause, which gives additional force to the contrast of the second clause at large. "Would I," says Voluminia—that is, if I were to—

Would I dissemble with my nature, where
My fortunes and my friends at stake requir'd,
I should do so in honour: I am in this
Your wife, your son, these senators, the nobles,
And you will rather show our general louts
How you can frown, than spend a fawn upon 'em,
For the inheritance of their loves, and safeguard
Of what that want might ruin.

Mr. Dyce and the Globe editors, following text and indicated punctuation of the folio, read:—

I would dissemble with my nature where
My fortunes and my friends at stake required
I should do so in honour.

But Voluminia, who is urging upon her son that dissimulation does not dishonour him at all, is ready to profess her own readiness to dissemble to any extent with such an object as to save fortune and friends, and is not in a temper to hint at a limitation relatively to a requirement of honour: she holds that when fortune and friends are at stake the very fact constitutes a demand on honour

to save them by dissembling without hesitation, if that is necessary and will answer the purpose; and it is her own absence of scruples, her own conviction that such an end makes any means honourable, that she contrasts with the inopportune punctiliousness of Coriolanus in a case where the interests he has to safeguard against threatened ruin far surpass those which she, his mother, would protect at any cost of hypocrisy, and hold it honourable. Corruption may have involved some syllables which are now represented by "in this."

We have but to advance a few lines forward from those which we have been considering to come upon fresh occasion for protest, on behalf of the Shakespeare-reading many, against the editorial oligarchs who, as they tug the text hither and thither, only to leave it at best unattended, if not torn into fresh holes, take too little thought of popular comfort and convenience.

Menenius, struck with a diplomatist's enthusiasm, exclaims "Noble lady!" and then, addressing Coriolanus:—

Come, go with us: speak fair: you may save so
Not what is dangerous present, but the loss
Of what is past.

It were not unnatural to conjecture that the thought of Menenius is—

Not only what is dangerous present, but
The loss of what is past.

The next speech of Voluminia, as it is printed in the first folio, presently declines into mere confusion; and as mere confusion it is left by the editors, for the annoyance of every reader. And yet this is one of the cases in which a simply unprejudiced—there needs not a peculiarly sagacious—consideration of all that has been written upon the difficulty can, I think it will appear, elicit a reading which it would be safe to adopt as a fair reading enough to go on with—a serviceable working emendation—one, indeed, that any but the proposer of it would perhaps be justified in pronouncing to be a true recovery of the poet's words. The folio gives this:—

VOLUMINIA. I pry thee now, my Sonne,
Goe to them, with this Bonnet in thy hand,
And thus farre having stretch'd it (here be with them)
Thy Knee bussing the stones: for in such business
Action is eloquence, and the eyes of th' ignorant
More learned than the eares, waving thy head,
Which often thus—(correcting thy stout heart,
Now humble as the ripest mulberry,
That will not hold the handling: or say to them,
Thou art their soldier, and being bred in broiles,
Hast not the soft way, &c.

This speech is left both by Dyce and the Cambridge editors for the hapless reader to stumble through and be tripped up by, without the change of a word. His obligations to them are limited to the obliteration of the comma between mulberry and its relative, and the marking of the clause "for in such business" to "more learned than the ears" as a parenthesis. Mr. Dyce has a note:—"Several attempts have been made to amend this passage: I agree with Malone in thinking that it now stands as the author wrote it." And it is to be supposed that the Globe editors are of the same opinion, as they do not treat the passage under either of the rules of their preface, to insert the most probable emendation of a corrupt passage or to obelize it as to all appearance incurable.

The grammatical construction halts throughout to an extent far beyond any vindication by Shakespearean licence, and surely not to be accounted for by the excitement of so self-possessed a dame as the Roman matron rendering her incoherent. Whatever was the original reading or the meaning of the speech, that the printer did not understand it is quite certain, as is betrayed by his punctuation; and in such cases an author is never secure that some attempt will not be made by him, however clumsily, to get an approach to a meaning. An amusing collection might be made by most authors of the unlucky stratagems of a bewildered printer to force a sense upon copy that is either blurred or beyond him.

In the present instance our troubles are at an end, after revision of the punctuation, by the change of a single capital letter where capitals are most apt to get wrong, at the beginning of a line, and the cancelment of a monosyllable—the very shortest possible. The change of "Now" to "Bow" was

an early conjecture of Mason, and Hanmer, who was sorely astray in another line, omitted "or." The speech reappears in this form:—

VOLUMINIA. I prithee now, my son,
Go to them with this bonnet in thy hand;
And thus far having stretch'd it,—(here be with them),—
Thy knee bussing the stones,—(for in such business
Action is eloquence, and the eyes of the ignorant
More learned than the ears),—waving thy head,
(Which often thus,—(correcting thy stout heart),—
Bow, humble as the ripest mulberry
That will not hold the handling),—say to them,
Thou art their soldier, and, being bred in broils,
Hast not the soft way, which, thou dost confess,
Were fit for thee to use as they to claim.
In asking their good loves; but thou wilt frame
Thyself, forsooth, hereafter theirs, so far
As thou hast power and person.

The insinuating speech, however read, involves a succession of two parentheses; the reading now given makes it still more characteristic, by adding one more—a third, which itself contains a fourth within it. When this insertion is recognized and the particle "or" is omitted—as omitted it is required to be, both as disturbing metre and as suggesting an alternative when what is required is the crown of a climax—the grammatical construction is self-apparent.

It would appear as if those who tolerate the received text refer the humbleness of the metaphor to the "stout heart" of the preceding line, in a state of correction—the punctuation which is adopted seems to imply no less; and indeed it is likely that this close opposition of "stout" and "humble," with "correcting" in the vicinity, was the inducing cause of the original corruption.

But not only is the comparison of a heart, whether stout or humble, to a mulberry inapt and even grotesque, but the tenor of all that goes before proves that the head is in question.

Voluminia brings her son's "bonnet"—his covering of peace—in her hand, to hasten and urge his going forth; and as she holds it not only prompts him with what he is to say, but acts the very gestures which she recommends him to practise. "This but done (says Menenius, as she ends) even as she speaks, why their hearts were yours."

Thus far having stretch'd it,
Waving thy head, which often thus, &c.

Steevens precluded cavil at "waving" as applied to the movement of the head—Hanmer had suggested "hand"—by a quotation from 'Hamlet,' where the very movement that is required here is described:—

Thrice his head thus waving up and down.

This illustration justifies most happily the substitution of "bow" for now. One commentator, to explain the line about the mulberry, observes that "this fruit when quite ripe drops from the tree,"—what is more distinctive is that it will remain on the tree for a time when so ripe that at the slightest touch of a finger it drops into the expecting palm.

Musgrave quoted an interesting line from a lost tragedy of Æschylus, which makes the mulberry a type of the gentle nature of Hector:—

Ἀνὴρ δ' ἐκείνος ἦν περαιτέρως μώρων.
A man he was than mulberries more compliant.

W. WATKISS LLOYD.

Literary Gossip.

It is understood that Mr. Severn kept a journal during his consulship in Rome, a period comprising the last ten years of the temporal government of the Pope. During much of the time he was the Italian as well as the British Consul in that city, and it is probable that his diary may be found to contain much interesting matter, respecting the treatment of political offenders and other kindred subjects, which has not been hitherto made public. In our notice of Mr. Severn last week we stated that he became acquainted with Keats through Haydon in 1817. We have since seen a letter of his, in the possession of Sir C. Dilke, addressed to his friend Brown, and dated April 15th, 1830, in which

he says, "I knew Keats as far back as 1813. I was introduced to him by Haslam." This letter is one of a series from which we hope to publish next week some very interesting extracts relating to Keats, Shelley, and others.

THE following passionate outpouring of a woman's heart was exposed to the public gaze this week in the auction-room of Messrs. Sotheby, Wilkinson & Hodge. It occurs on the fly-leaves of the first edition of Shelley's 'Queen Mab' (lot 63), the author's presentation copy to "Mary Wollstonecraft Godwin, P. B. S.," with his autograph inscriptions, one at end in pencil, "You see Mary I have not forgotten you." On the fly-leaves at end Mary Wollstonecraft Godwin has written, "July 1814. This book is sacred to me and as no other creature shall ever look into it I may write in it what I please—yet what shall I write—that I love the author beyond all powers of expression and that I am parted from him dearest & only love—by that love we have promised to each other although I may not be yours I can never be another's

But I am thine exclusively thine
By the kiss of love by the glance none saw beside
The smile none else might render
The whispered thought of hearts allied
The pressure of the thrilling hand

I have pledged myself to thee and sacred is the gift. I remember your words—you are now Mary going to mix with many and for a moment I shall depart but in the solitude of your chamber I shall be with you—yes you are ever with me sacred vision

But ah I feel in this was given
A blessing never meant for me
Thou art too like a dream from heaven
For earthly love to merit thee."

A CORRESPONDENT writes:—

"The terrible Russian story which Mr. Browning has retold so powerfully, under the title of 'Ivan Ivanovitch,' is no doubt familiar in one form or another to many of your readers. A version given in that old miscellany the *Mirror* represents the avenging peasant as condemned by the provincial authorities to capital punishment, which is commuted by the emperor into transportation for life to Siberia. Perhaps few of the poet's admirers are aware that Mr. Browning in his early years visited Russia in connexion with a diplomatic mission."

THE third volume of 'Royal Windsor' is completed, ready for the press. Chief among the subjects treated in this volume are the residence and imprisonment of Surrey at Windsor, with the composition of his *Elegy* and 'Fair Geraldine.' Mr. Dixon's researches have added greatly to the facts known about Surrey, enabling his reader to trace the school of song which he founded at Windsor from the date of his *Elegy*, written in the Norman tower, to the day of his death. The volume is also concerned with Protector Somerset, the enemy of St. George, and with the personal history of Queen Elizabeth.

AT the last meeting of the Library Association a paper by Mr. Axon on Chinese libraries was read. The facts set forth in it prove that not the direst misfortune nor the cruellest despotism was sufficient to repress the *insanabile scribendi cacoethes* among that ancient people. Libraries were destroyed and writers were mutilated and killed in the reign of one emperor, but other books and other men made their appearance in the next, to be again destroyed and again replaced. At the same meeting Mr. Welch exhibited one

of Stone's cabinets for holding a card catalogue. It is constructed of thin wood covered with binder's cloth, and contains five drawers with brass rods and wooden blocks to keep the cards in their places. Each drawer is capable of holding 1,250 cards, and is prevented by a movable button from falling out of the cabinet when drawn to its extreme length. The price of the cabinet, thirty shillings, was not the least remarkable thing about it.

THE twenty-seventh Annual Report on the Boston (U.S.) Public Library urges the necessity of a new building to hold so valuable a collection. The alarm caused by the burning of the Birmingham Free Library has led to the appointment of a night watchman at the Boston Library. He visits sixteen points of the building every half hour, and his presence at those points is registered mechanically by a clock. Mr. M. Chamberlain in his report urges the propriety of having in the library a person whose special duty it shall be to advise all who come to him as to what books they should read. "In the hands of such a person," he says, "the library would become an instrument of immeasurable influence in the cause of sound learning. It would be alive; not merely a reservoir, with skillfully contrived conduits leading to each main door, but a living fountain to which all might repair, each to quench his individual thirst and bring away what he might need for less public use." The difficulty of this scheme will surely be to find a man with all the knowledge of books and men that it demands, and possessed of an equanimity of temper that nothing can disturb and patience that nothing can weary.

SIR WILLIAM REYNELL ANSON, BART., Fellow and Librarian of All Souls' College, and Vinerian Reader in Civil Law, Oxford, has just been elected a member of the Roxburghe Club, in the room of the late Mr. Charles Towneley. The Club are about to print several unique books from the library of Sir Charles Isham, Bart., at Lampport.

WE have to chronicle the extinction of a small English colony, that at Hasskeue in Constantinople. In consequence of the distresses of the Government, the last of the many English workmen in the Arsenal, of whom some had been settled above thirty years, have been discharged. This small and intelligent community had formed many useful associations; its Literary and Scientific Institute is to be closed, and its library is now offered for sale.

THE last literary work upon which the late Mr. Keith Johnston was engaged was a 'Physical, Historical, Political, and Descriptive Geography.' The great bulk of the work was in type and corrected by him before he left England; the remaining portion he wrote during his voyage out, and forwarded from Zanzibar in January to Mr. Stanford, who will publish the work in October.

WE hear of the death, in New Zealand, at the age of ninety-two, of Mrs. Nicoll, mother of Robert Nicoll, the Scotch poet.

ONLY one student has this year gained distinction in all the subjects (English history, language, and literature) of Group A. of the Cambridge Higher Local Examinations, Miss E. M. Sharpley, of Louth, examined at Cam-

bridge. Eighteen were distinguished in three out of four portions of this group. Six were distinguished in Latin, none in Greek; but fourteen gained a first class in Group B. (languages), implying a good knowledge of two languages. In Group C. (mathematics) two candidates, Misses A. G. Lee, Dedham, Essex, and C. E. Oldaker, Chesterton, Cambridge, were marked distinguished. In Group D. (political economy, history, and logic) ten gained a first class, six of them distinguished in two subjects. Judging from the tables of subjects and successes, many students attempted to pass at the same time in too many of the subjects of high-school work.

A POSTHUMOUS work of the late Mr. R. R. Brash, on the Ogam inscribed monuments of the Gaedhil in the British Islands, will shortly appear. The work is edited by Mr. George M. Atkinson, and contains fifty photo-lithographic plates from drawings of the principal monuments on which the Ogam characters are found. Messrs. George Bell & Sons are the publishers.

THE death is announced, at her house near Château-Renault, of Madame Loreau, the indefatigable translator of Dickens, Mayne Reid, Livingstone, Stanley, and other popular English authors. Her last collection of ten volumes of travels translated from various English authorities was very lately crowned by the French Academy.

MESSRS. CASSELL, PETTER, GALPIN & Co. will publish next month, in two volumes, 'The Life of the Right Hon. W. E. Gladstone,' by Mr. George Barnett Smith. The work will be illustrated by two steel portraits, one being engraved from a portrait painted by Joseph Severn in 1840, and the other from a fine photograph taken during the present year.

CANNON FARRAR's new work, 'The Life and Work of St. Paul,' is now in a forward state of preparation, and will be published at the end of the month by Messrs. Cassell, Petter, Galpin & Co. Mr. Mudie has, we understand, subscribed for one thousand copies.

COL. PRIDEAUX has ready for press the Himyaritic Kasideh, from the Rich and Miln MSS. in the British Museum. It is to be printed at Sehere, in Central India.

THE 'Genealogist's Guide to Printed Pedigrees' is the title of a forthcoming work by G. W. Marshall, LL.D., the editor of the *Genealogist*. It is in the form of an alphabetical index of family names, embracing all those whose pedigrees may be found in the more important genealogical and topographical works, and in many less known works, with complete references to the pages where they occur. It will be published by Messrs. George Bell & Sons.

A LIFE of Akbar, by Prince Frederick of Schleswig-Holstein, will shortly be published. The Prince has been for some years engaged in its preparation.

'AGAINST AFGHAN AND ZULU,' a narrative of the two campaigns, is the title of a work by Mr. Phil Robinson, author of 'In My Indian Garden,' &c., and special correspondent for the *Daily Telegraph* in Afghanistan and Zululand. It will be published very shortly by Messrs. Sampson Low & Co.

MESSRS. W. B. WHITTINGHAM & Co. will issue immediately Mr. P. R. Drummond's

volume, 'Perthshire in Bygone Days.' Among other celebrities personally known to the author who are noticed in the volume are General Lord Lynedoch, Sir David Baird, Sir Wm. Stirling-Maxwell, George Gilfillan, Robert Nicoll the poet, &c. A portion of the volume will be devoted to the song and ballad literature of the county, and will contain some hitherto inedited pieces.

'ABRAHAM LINCOLN and the Abolition of Slavery' is the title of a biography to be published early in September by Messrs. Marcus Ward & Co. The volume forms one of the "New Plutarch" series of lives of men and women of action, and the writer is Mr. Charles G. Leland.

The following works, which have been out of print for many years, by that popular and gifted author Mrs. Hofland, are preparing, and will be published by Messrs. Griffith & Farran in "The Favourite Library" at intervals of a month: 'The Daughter of a Genius,' 'Theodore,' and 'Ellen the Teacher.'

'LIFE AND SOCIETY IN AMERICA' is the title of a work which will be shortly published, by Mr. S. Phillips Day, author of 'Down South'; or, an Englishman's Experiences at the Seat of the American War, 'Pictures of Canadian Life,' &c.

MESSRS. GRIFFIN & Co., of Portsmouth, are about to issue a 'Naval War Game,' invented and arranged by Capt. P. H. Colomb, Royal Navy, which is intended to represent, on paper, as nearly as may be, what might happen between two ships fighting in smooth water in the open sea; also a 'Vocabulary of Sea-Words,' in English, French, German, Spanish, and Italian, by Commander the Hon. A. C. Littleton, R.N., and a complete and largely illustrated work on torpedoes and torpedo warfare, by Lieut. Slieman, R.N., lately employed on the Turkish side in the Turko-Russian War.

MR. LEOPOLD KATSCHER, author of the articles on George Sand in the July and August numbers of the *International Review*, will contribute a critique on Alfred de Musset to an early number of the same publication.

The Spelling Reform Association is now issuing a prospectus explaining the basis and the objects of the Association. Dr. Abbott, Prof. Bain, and Dr. R. Morris are among those who have been added to the list of vice-presidents. The central office of the Association is at 20, John Street, Adelphi.

SCIENCE

The Electric Light in its Practical Application.
By Paget Higgs, LL.D. (Spon.)

WHILE much descriptive matter and numerous illustrations contained in this volume have been taken, as the author candidly remarks, from his translation of Fontaine's treatise on electric lighting, which we reviewed last year, the new work contains much additional matter, being intended to give the reader an idea of "what has been effected in the numerous endeavours to obtain a practical system of electric lighting." The subject is one on which any book that is written at the present time must be regarded as provisional, and to some degree tentative. "Recent and untried inventions, promising much, cannot," Dr. Higgs remarks, "be omitted from notice; nor, from want of knowledge of

detail, can a probably correct opinion be held. Electric lighting is, indeed, so far within its period of infancy that, in many cases, suspense of judgment is compulsory. Nearly every week marks an important advance, proving the present incomplete state of this branch of engineering." The portion of the work on 'The Electric Light' which has the most interest for the general reader is chapter ix., on the "Commercial Aspect of Electric Lighting." To the information collected by M. Fontaine, Dr. Higgs here adds the results of the important experiments of Mr. Deacon, C.E., at Liverpool, and of Mr. Haywood, Engineer to the City Commissioners of Sewers, on the Holborn Viaduct. The conclusion of Mr. Deacon is to the effect "that the cost of the only system of public lighting by electricity at present in use is six times the cost of Liverpool gas producing the same degree of illumination, and twenty-one times the cost of the Liverpool gas which would, under ordinary circumstances, be consumed in the illumination of the same area." Mr. Haywood's report was to the effect that electric lighting, at present charges, was about seven and a half times the cost of gas. It is added that the illuminating power was estimated approximately as sevenfold that of gas, but it is not stated by Dr. Higgs whether this was the applicable illuminative power, or only that intolerable brilliancy which it is necessary to tone down by opal shades or repeated reflections before it is allowed to fall on the human eye. Dr. Higgs says "the question, not for what *can*, but for what *might* or *will*, the electric light be supplied, is that most interesting to the general public." But as far as that body is concerned, their opinion as to the future cannot with propriety be based on anything but actual experience. As yet, in this country, the outcome of trials leads us to form the opinion that, while for lighthouse illumination and for many purposes connected with war, with navigation, and with submarine operations, where intense and concentrated brilliancy is required, the electric light has already established its claim to permanent adoption, for all cases where a definite amount of light is required for what we may call individual consumption no such applicability has been shown, nor, we may add, appears to be probable. Billingsgate Market is a clear instance of this. Thus we cannot subscribe to the dictum of Dr. Higgs, in which he departs from his former correct statement that "suspense of judgment is compulsory," when he says, "It is beyond doubt that in the present we may look for practical, if not great, improvements, that will cause in no distant future the adoption of electric lighting for very many important, as well as ultimately for general, purposes." The book would have been all the better for a less robust faith in the ultimate. It has the fault of the omission of any index.

Obituary Notices of Astronomers, Fellows and Associates of the Royal Astronomical Society.
By Edwin Dunkin, F.R.S. (Williams & Norgate.)

THE author of this volume informs his readers that the biographical notices it contains were most of them originally written for the obituary section of the Annual Reports of the Royal Astronomical Society, issued whilst he held the office of one of its honorary secretaries between the years 1871 and 1877. The scientific public will be grateful to him for their reissue in this handy and convenient form, particularly as several of the subjects of the notices were men of the highest mark in modern science; notably Prof. D'Arrest of the Copenhagen Observatory, M. Delaunay of Paris, Prof. Donati of Florence, Captain Maury of Washington, besides Sir R. Murchison and Prof. Sedgwick, who, whilst owing their distinction as *savants* to another science, took sufficient interest in astronomy to become Fellows of the Society dedicated to its cultivation. But some of the lives in which,

perhaps, the most general interest will be felt, were written by Mr. Dunkin, in the first instance, for other publications; those of the two illustrious Herschels for the *Leisure Hour*, and that of M. Le Verrier for a well-known monthly astronomical periodical called the *Observatory*. These last, however, have been considerably enlarged from their original form, and all the sketches hitherto mentioned have been thoroughly revised, none being mere reprints. But others come under a third category, having been written exclusively for the purpose of forming a part of the volume before us. The most interesting of these is the life of the Rev. Robert Main, Radcliffe Observer at Oxford, who died last year, and was formerly for many years first assistant at the Royal Observatory, Greenwich. Mr. Dunkin's sketch contains a careful account of Mr. Main's astronomical labours, and their bearing on the science generally. The whole book consists of 257 pages, clearly and elegantly printed, and replete with information which must ever be of interest not only to the scientific student but to the general reader who is possessed of any scientific taste.

CURTIS AND KAUPERT'S ATLAS OF ATTICA.

THE science of Athenian topography, founded by Col. Leake, has been eagerly studied by German scholars, Curtius, Wachsmuth, Bötticher, Ziller, &c., and by dint of constant application to the German Archaeological Institute and the Prussian Ministry of Education the first-named scholar obtained the means for preparing a map of Attica which should meet the requirements of modern scholarship. Count Moltke took an interest in the work and certain officers of the great general staff, Col. Regely, Inspector Kaupert, and Lieut. von Alten, have been set to work on the map. The plan adopted is first to map out Athens and its neighbourhood and the plain of the Cephissus in regular fashion, with the proper levels, &c. Four sections are to appear on the scale of 1:25,000, Pyrgos, Cephissia, Hymettus, Piræus, and three on the scale of 1:12,500, Athens, Piræus, and Tatoi or Decleia. The parts published are those delineating the city and some parts of the neighbourhood, while the publication of the part showing Piræus is expected. So for the first time a representation has been produced of one of the most important centres in the history of the human race, which does not depend on older researches, but gives "das verjüngte geometrische Abbild der Erdoberfläche in portrait-ähnlicher Treue"—a firm basis for all inquiries relating to the soil and topography of Athens. As a piece of cartography it is a work of the first class, prepared in the most scientific manner, illustrated by the employment of a number of signs, words, and colours, and giving 1,430 absolute heights and levels. Everything modern and ancient attached to the soil is completely depicted. This was all the more necessary, as even in ancient days, and more recklessly in modern times, the work of quarrying the cliffs of prehistoric Athens, the town of the Kranai, with its terraces, its altar sites, houses, chambers, niches, banks, canals, roads, steps, cisterns, and graves, all hewn in the rock, has been going on.

The introduction of Curtius is adorned with a woodcut of the unpublished frontispiece of the only gravestone that has come down to us of the outer Cerameicus, where the warriors who fell in 394 at Coronea and Corinth were laid. Then follows the report of Kaupert, with tables of directions and distances of the principal triangles, of the co-ordinates of the trigonometrical points, of the geographical positions of the points of the chief triangles, and of the dimensions of the sheets of the atlas; then the letter-press, illustrating the twelve sheets of the atlas, which contains several woodcuts, and fills thirty-five pages; finally come the sheets themselves.

Sheet 1 depicts Modern Athens and its suburbs and also all antique remains and vestiges of them, coloured red, on the scale of 1 : 12,500. This chart is sold separately for the use of travellers and scholars. On sheet 2 we have Ancient Athens, with its ascertainable monuments, open places, and streets, upon which the plan of the modern city is printed in blue outlines. The scale is 1 : 12,500. On this map Curtius has indicated the results of twenty years of archaeological research, and given the names to the existing monuments and ruins. Those mentioned in ancient authors are indicated conjecturally. On this, the most important sheet, are marked and named the heights, the streams, the eight *demi* of the city, the open places, the temples and sacred spots, the public and private buildings, the wall with its eight gates and the *στέγη*, the Stadium, the streets of the city, the network of twenty-two great roads, and the network of watercourses, all in different colours, and in each category from three to six different signs are employed, according to the greater or less degree of certainty and probability. The letter-press contains woodcuts of the foundations of the water-house at the gate Dipylum and of the Stadium. Sheet 3 represents, on the scale of 1 : 4,000, the south-west of Athens, where, on the rocks, the oldest Athenians lived in the time of Cecrops, especially the Hill of the Pnyx, with the summits of the Museum (Philopappos), the so-called Pnyx, and the Hill of the Nymphs (Observatory), all strewn with the numerous excavations of the rocks mentioned above; further, the Acropolis, the Areopagus, the Market-place, the Theseum, and the Dipylum. In the letter-press, where all this is accurately described, are ground plans of three famous spots, of the northern brow of the Acropolis, and the fountain Clepsydra. On sheet 4 are supplied the general view, the ground plan, and special views of the street of tombs before the Dipylum, a group of nineteen funeral monuments. No other group equally complete remains. Sheets 5 to 7 are photographic views of the chief points of the city of the rocks: the double terrace of Zeus (the so-called Pnyx), sites of houses with steps, altar terraces, the seven-seat place on the Museum, and the Hill of the Nymphs, several rock graves and rock chambers, among them the so-called prison of Socrates. In the letter-press are supplied the ground plans. In sheet 8 the spectator is led into the campagna of Athens, to the sacred grottoes of Apollo, Pan, and Aphrodite at Vari on Hymettus, with reliefs and inscriptions, to the rocks of Aphrodite near Daphni, hollowed out in niches, and to a grave on Hymettus. Upon sheets 9 and 10 are found the magnificent drawings of Peltz, Berg, and Strack reproduced by photography. They are views of places important in the history and mythology of Athens: a precipice at the Museum, the Areopagus, Callirrhoe, the grottoes of Pan and Apollo, the Theatre, the Hippodrome at the Piræus. Two smaller charts by Kaupert represent—the one, on the scale of 1 : 6,250, the Hippodrome and its surroundings; the other, on the scale of 1 : 4,000, the Olympieum, Pythium, city wall, with the Ionian Gate, and Callirrhoe. To this may be added three photographic views, on sheet 12, of the rock graves and niches at the Piræus, near the sea; while sheet 11 contains the ground plan of the temple of Æsculapius, on the southern slope of the Acropolis, which has been excavated since 1876, and drawings of its architectural peculiarities and of the lovely reliefs.

This account of the mass of charts and views of the monuments—some never represented before, while others have never been so fully and beautifully illustrated before—may show in what light the publication of the remains of the ancient Athenian world is regarded by the Germans. This is undoubtedly a rich and costly contribution to the science of archaeology.

JULIUS SCHUBRING.

THE ANTHROPOLOGICAL CONGRESS AT LAIBACH.

ANTHROPOLOGY flourished in London, not in England, flickered for a few years, and is now all but gone out. In truth, unlike such societies as the Royal Geographical, where the traveller met the publisher and the mapper, the Anthropological Society appealed to no class interests. It "didn't pay." It spent rather than made £. s. d., nor did the British Philistine delight to honour it. Yet it is sadly wanted. At the beginning of the last Russo-Turkish war how many Englishmen knew what a Bulgarian is? At the end of it how often did high authorities confound the Bosnian and other Slav renegados with the "gentle and gallant Turk"? In France they judge otherwise; the Parisian sister is richly endowed with public money. Austria, again, is working hard to spread a taste for anthropology amongst those who till lately never heard the word. She would once more justify the old Jesuit interpretation of the vowels: A(ustria), E(rit), I(n), O(rbe), U(ltima), that is, will survive her imperial rivals.

As early as February 18th the first Congress was assigned during this summer to Laibach, capital of Carniola, Carniola, Krain. We attended it, and perhaps a notice of the initiation may interest you. The guide-books assure you that Laibach is the Græco-Roman Emona. So Oberlaibach, where the "beck" (back), which is the Poik river, issues upon the lacustrine plain, after forming the marvellous Adelsberg cave, is Nauportus. Both were founded by Jason and his Argonauts. Very interesting, by-the-by, is this growth of a piratical cruise in the Black Sea to a voyage up the Danube and the Save, a portage over the stony Carso plateau to Istria ("Danubeland"), and a run down the coast to Cherso island, where Medea slew Absyrtis. The chief names of the later myth have survived, curious to say, till our time. "Emona" is, of course, a disputed site. Those who would master the subject are referred to an excellent monograph, of 342 pages, octavo, with seven tables, just published by a young Professor of Marburg, Herr Alfons Müller ('Emona,' &c., Laibach, Kleinmayr, 1879, 3½ flor.).

We reached Laibach the "day before the fair" (July 27th), regretting that it was not mid-August, when reaperesses trample the millet. Hospitably welcomed by the Burgomaster, Herr Anton Laschan, who also gave us Godspeed, we attended the preliminary meeting at the Gynnasium. In the Marienplatz strangers were puzzled by a crowd of stalwart youths, each holding a pair of tied sticks (flails); these were reapers waiting to be engaged, and their toy-scythes are those of Iceland. The perennial morning fog, which keeps the foliage luxuriantly green, pinkes the cheeks of the population. These Slovenes are sturdy men, not unlike our "navvies," and the women, especially to the south, are the prettiest in this part of Austria. Perhaps a long French occupation may have done something that way.

The fine cloisters of the old Dominican convent in Valvasorplatz, now utilized to "The Schools," contain, amongst other marbles, an epitaph which would have pleased Walter de Maupassant. It begins:—

Thomas Sylvester nepf,
Sape vino me delectavi,
Sed certe dulce plus amavi;

and ends shamelessly:—

Ideo vivas in eternum,
Qui dedisti dulce Falernum.
1668.

The museum, under the charge of Custos Herr Karl Dischmann, consists of four rooms. No. 2 shows a beautiful little jade axe from Styria, and a fine torque, whose polish is explained by its having long been a dog-collar. No. 3 contains the Pfahlbautenfund (pile-village-finds). The first collection from the Laibach moor (1874) is highly interesting; it thoroughly illustrates the prehistoric life. The wood, horn, and bone age, which preceded and

accompanied the Paleolithic and the Neolithic, has not met the attention it deserves. Here we find the implements of the Crannoge people, their axes, hammers, hoes, hooks, scrapers, and skewers; their weapons, one-barbed arrow or harpoon points made to slip off the staff to which they were attached by a cord; their dress-gear, fibulae, combs, needles (sharpened on a split and grooved "celt"), and linen thread far finer than the Swiss, with punches for ornamenting earthenware, and spindles still showing the wooden plug; their food, animal remains, grain and fruit stones carefully bottled; their black pottery, plain and ornamented—in fact, all their belongings. With this mass of stag-horn a few, very few, bronze articles came to light: of iron none.

Room No. 4 preserves some remarkable articles taken from Turkish battle-fields. These Tartarean pests have harried Carinthia as well as Carniola, and have pushed beyond Trieste to the county of Gorizia (Gorizica). Hence the Krain eagle, azure, beaked and armed or, bears a gorget-like crescent crossing the spread breast. One interesting find was a *coco-de-mer*, evidently the begging-cup of some "dervish," carved with Indian figures. Another was a coffee-pot of a shape unknown to us. Pyriform, eight inches long, and solid as a shell, the top is screwed on by a solid plug with a dozen threads, and only the metal strainer inside discloses its use.

On the next day (July 28th) business began. At the early hour of 9 A.M. we found ourselves in the Redoutensaal (Sala del Ridotto), the room where the Diet sits. The principal exhibits were disposed along the upper wall in the following order. Nearest the window, backed by maps and plans, a table with pottery from the moors of Laibach and Zeiknitz. Against the wall, a case of eight compartments, the collection made at the warm baths of St. Margarethen (Nassensfuss, Lower Krain), bronze and iron, necklaces of amber and glass beads and discs, the latter resembling wampum, and fragments of thick gold-leaf, stamped with the normal concentric circles. The centre-piece illustrated the finds of standing cinerary urns at Maria Raat to the north-west. The three divisions showed respectively 45, 33, and 6; and of these 15, 12, and 4 were covered with flat slabs. Below it were the iron implements taken from a tumulus near Rosswien, in Styria, and a table with various prehistoric articles (labelled) from different sides. The pendant to St. Margaret was a case from Watsch, north of the Save, in the meridian of Littai; its eight compartments showed no gold, but, *en revanche*, two curious human profiles cut in bone. Upon an adjacent table stood a fine mediæval helmet. Another table held the exhibits of Count Gudaker Wurmbrand (of Ankerstein, Pettau), a well-known anthropologist and excellent speaker. It was to me the most interesting part. Two bright bronze (Dowris copper) spear-heads and a leaf-shaped blade, imitations of old types, were of Uchatius metal, erroneously supposed to be bronze plus steel. They are nothing but the normal alloy so hardened by compression that they cut their own substance. This is simply a rediscovery of the lost Egyptian secret for tempering copper and bronze. You may remember that its very existence has, till lately, been denied by metallurgists.

Proceedings began by Herr Dischmann reading the programme. The mayor welcomed us in an admirable speech, and Hofrath Ferd. R. von Hochstetter was chosen chairman *per acclamationem*. All your anthropological and geographical readers know his name: he is now on a digging excursion of three weeks or so to the tumuli near Laas. The chair was supported on the left by Dr. Much, Secretary of the Anthropological Society, Vienna. The preliminaries went smoothly. Austria excels in this matter.

The opening paper was Dr. Dischmann's 'On the Heathen Hill-Graves (*gomile*=tumuli

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in Krain generally, and especially at St. Margaret. The word may be pronounced Gómile or Gómile, corrupted from *Mogila* (root *mog*, to grow). Hence Mogilew, a town in Russia, the Mogilj of Bulgaria, and the Gamulje of the Albanians. Slovene prosody is in a transitional state; it will soon be settled by a dictionary now preparing at Agram. Also called "giants' graves," these heaps explain the name of the Poutingian station *Ad Aceros*. Some of them measure nine metres high by 200 in circumference; they are purely sepulchral, and none has ever produced a Roman coin or a bit of pottery that can be called Latin. From one a peasant dug up twelve pounds of bronze, which he sold for forty kreutzers at Rudolfswerth. The whole lecture is well worth reading; it has been printed by Messrs. Kleinmayr & Bamberg.

In the discussion that followed the Abbé Neumann, of Vienna, showed that St. Margaret in these regions, like SS. George and Michael elsewhere, denotes the triumph of Christendom over paganism. After a pause of ten minutes we proceeded to paper No. 2, by Prof. Gurliitt, 'On Earthenware and the Development of its Ornamentation.' The gist was that the tracery on the prehistoric urns was an imitation, not of natural objects, but of woven cloths and their rude embroidery; this the lecturer called *textile Ornamentik*. On the other hand, tribes that wear hides adorn their pots with rush-plaitings and similar natural "motives." Prof. Alfons Müller illustrated his lecture 'On the Preference of Working-Sites in the Domain of Anthropology and Prehistoricism' by referring to a special map of Lower Krain. Lastly, Dr. Duschmann read paper No. 4, 'On Local and Personal Names in Krain,' the author, Dr. A. von Luschn, Professor at Graz, being unable to be present. This concluded the first day; the proceedings were well reported in the supplement of the *Laibacher Zeitung*.

The Bankett, so grateful to hungry and thirsty anthropologists, was laid out at the restaurant of the Citalnica or Casino. About sixty members sat down, and speeches began before dessert. We toasted everybody and everything; and Dr. Friedrich Keesbacher delivered a poetical *Begrüssung* (greeting) which occupied some seven printed pages. My memory dwells upon a noble lake-fish (*Huchen*) and a copious flow of excellent beer.

At 6 P.M. we set out in force to examine a prehistoric "Ringwall." The drive along the Gili road was magnificent. The high Alps of Styria are unfavourable for Alpinists this year; the normal summer streaks are sheets of snow; and white upon blue stretches far down. In front rose the Grüntouz pile, upwards of 8,000 Austrian feet high; and to the left (north-west) the monarch of the Krainer Mountains, Terglou (=Tri-glava=three-headed), more than 9,600. After a couple of miles we crossed by a prehistoric sort of wooden bridge, with a toll-bar of the later historic type, the broad bed of the Save. It is here an Arabian wady after rain, thin veins meandering over a mighty surface of sand and pebble.

At the village Cernuce (the "Tschernnutsch" of those ragged consonant and rugged sibilant-loving Germans) we zigzagged up the high and well-wooded left bank. It is crowned by a *straza* (Strazha), a word equivalent to *talajot* (Arab. *atalaya*=a look-out). It is also called *tabor*, a Turkish term common in Krain, where, however, it means not a regiment but a *castrum*. The appearance of the work is that of the Istrian *castellieri*, only it is of earth, not stone. The profile told nothing: a trench cut across the crest is still a desideratum. But the site was glorified by a noble view of a dozen distances. Below the almost perpendicular bank the Save hugged the north end of the lacustrine Laibach plain, which has hardly yet had time to dry. Perfectly flat and hard to drain, this crater-like bulge is dotted and streaked with Lombardy poplars, which contrast

well with the pines and firs of the heights. The city with its *Alleen* (avenues) of chestnuts is charmingly situated on both sides of its "beck." An isolated block disposed north-west and south-east is crowned by the square castle, with its round towers and clock-belfry. The French spared it, while they utterly destroyed that of Graz. The southern horizon is closed by line upon line of foot-hill, mountain, and mountain. We still see the blue Nanos ("at the nose") of Trieste, that buttress of the Julian Alps entitled Monte Regio since the hour when Alboin the Longobard planted lance upon its head.

The first day, which ended with a concert at the railway restaurant, was generally pronounced a success. On the next (July 29th) the morning gathering was fuller, and the opposite sex showed in more force. Business began with an admirable paper by Count G. Wurmbrand 'Upon the Pile-Villages of Austria.' His intensely realistic account was set off by its successor, Herr Wilhelm Obermüller's 'Pre-Roman Population of Noricum.' This anthropologist, who would found an Historico-Ethnographical Society, sees Phenicians everywhere. His theories are marvellous and sub-maniacal. He derives the Kelts from *Zelt* (a tent), and makes them "Chaldeo-Gipsies." The Saxons are *Sacæ*, the Magyars *Medes*; *ecce iterum*, "Tubal-Cain the iron-smith"; and the "Dervishes" attain the dignity of a distinct nation.

Followed "Forest-master" Moriz Scheyer, who illustrated with lecture and map 'The Heathen Graves and their Finds in the Commune of Ratschach' (Lower Krain). This synopsis of discoveries, the work of a practical man, was highly applauded. Dr. J. Szombathy, one of Dr. von Hochstetter's assistants, exhibited and discoursed upon his own new craniometer. The last paper, of a total of nine, by Dr. Felice de Lushan, a young anthropologist who has already made a name, treated of certain Slav tombs in Bosnia, and illustrations of their curious ornaments, wreaths, crescents, straight swords, &c., lay upon the table.

The day ended with an inspection of the *Laibacher Torfmoore*, which, in 1874, produced the first pile-village known to Austria, and whose fine yields we inspected at the Gymnasium. This time there was a procession of ten carriages, and the sex mustered strong, despite the danger to *bottines*. The drive of three miles showed us the triangular (southern) plain of Laibach, still reeking wet and rich in peat as poor in field. The foot-hills to the south show the castle of Ausperg-Sonnegg, at the base of the Krimberg (Krm Vrh), and the village of Brunnisdorf: hereabouts the moderns place "Emona." Many Roman remains have been discovered, but this is also the case throughout the neighbourhood.

The original "Crannoge," west of the highway, has long been covered up. We turned to the east over the dripping grass where the mowers were at work. The superiority of the hay in Krain comes from the Scandinavian practice of wind-drying *versus* the Teutonic sun-drying. Here the fields are dotted with the locally called *Harpfen* (harps), huge "clothes' horses," into whose horizontal bars the hay wisps are twisted, a narrow ridge-roof of tiles covering the whole. At the end of the walk we reached a "breakwind" of leafy branches, shading benches, tables, and the inevitable beer. In front lay the excavation—a huge grave, 40 ft. long by 12 broad and 6 deep; water trickled from the black peaty sides, and the earth was mixed with fragments of charcoal. The piles, some five feet below the surface, when black were oak, when white, pine (*Abies*?). Potsherds and horn-tools in numbers were turned up, till the spade struck brown sand about seven feet from the surface. The working members pushed over the water-meadows, and found sign of Crannoges in the banks of a canal.

Nothing now remained but to separate, regretting only that the time of meeting had been so

short. Considering all things, this first attempt was encouraging. Among the local proprietors I remarked only Prince Ernest Windischgratz (numismatist) and Cav. Guttmansthal-Benvenuti, whose tumuli are about to be worked. Vienna sent us Ritter von Hauer and Dr. Arneth. From Istria Count Susani represented agriculture, Dr. Brettauer medicine, Dr. Urbančič law; my admirable friend, Cav. Tommasini, of Trieste, botany; and another green and lively octogenarian, Dr. von Steinbüchel, archaeology. A third valued friend, Abbé Simon Ljubie, Muscalustos of Agram, brought a highly interesting bronze from Konitz in the Herzegovina. The archaic figure, five inches high, is a *Venus Pudica*, and its position, precisely that of the "Medicis," suggests traditional and hierarchical treatment.

The Anthropological Society, Vienna, has now established a yearly congress, like our archaeologists and the British Association. In its course from south to north the next meeting (1880) will be at Graz (=Gradetz=small fortified town), the *Civitas Gracensis*, which the French invader called "la ville des Grâces." Follow Klagenfurt, Salzburg, Prague, and Vienna, where there will be a special gathering in 1885. The line then turns east through Moravia and Galicia (Krakau and Lemberg) to the Bukovina. A few improvements will readily suggest themselves, such as a local committee and secretary for minor details; the public dinner will end instead of opening the proceedings; the chairman will call upon those best fitted to address the meeting; papers will be limited to the length of an average sermon; and a little more applause will give much more life to the Séances. It is not easy to make anthropology popular; but, when time is a drug, it may be made "fashionable," which does even better. Meanwhile, allow me to propose a "Hoch!" for these gallant anthropologists. RICHARD F. BURTOS.

SOCIETIES.

ENTOMOLOGICAL.—Aug. 6.—J. W. Dunning, M.A., V.P., in the chair.—Mr. Philips exhibited living specimens (both sexes) of *Spercheus emarginatus* taken at West Ham.—Mr. Stainton exhibited, on behalf of Mr. Grigg, of Bristol, larvae of *Rösterstammia ercebelli*, a genus of which the larvae had hitherto been unknown.—Miss Ormerod read a paper entitled 'Sugar-cane Borers of British Guiana,' and exhibited specimens of the insects referred to in different stages of development. The exhibition was made on behalf of the Colonial Company, who were anxious to receive any information as to available and practical methods of dealing with these insects.—Mr. Distant stated that the circumstances were almost the same on the sugar estates in the Straits Settlements at Malacca, where burning the infected canes was the usual remedy applied.—Mr. Swinton communicated a note with reference to the urticating properties of the larva of *Liparis auriflua*; and a communication was also received from Mr. McLachlan 'On Correlation of Mutilation in the Larva with Deformity in the Imago,' being the substance of a notice by M. Melise on the subject in the *Compte Rendu* of the Belgian Entomological Society.

MEETINGS FOR THE ENSUING WEEK.

FRIDAY. Quekett Microscopical, 8.

SCIENTS Gossip.

A COPY of Col. Grodekof's recent route survey during last year, from the Patta-Kissar ferry over the Oxus to Herat, has just reached this country. The Russian colonel travelled by known routes to Shibarkhan, Saripul, and Meimana, but a little west of the last-named place he took a new route across the Tirband-i-Turkestan mountains, as the range to the south is usually called, emerging on the upper Murghab, and thence proceed-

ing to Kala-Nao, whence he made his way through Khushk to Herat. The survey is an important contribution to our knowledge of northern Afghanistan.

AN important discovery has been made in Japan. We learn from the newspapers of the capital that a citizen of Hizen, named Miné, has discovered a fine coal deposit at Nakashima, in Nagasaki Ken, and has received a loan of Yen 150,000 from the Government to assist him in developing it. Rich results are expected from the operations.

THE 'Records of the Geological Survey of India,' Part II. of Vol. XII., just received, contains two important papers by Mr. A. B. Wynne, 'A Geological Reconnaissance from the Indus at Kushalgarh to the Kurram at Thal on the Afghan Frontier' and 'Further Notes on the Geology of the Upper Punjab.'

A CORRESPONDENT has sent us a startling letter from Miss M. Betham-Edwards, from which we give an extract:—"I send you the following particulars of a recent scientific invention, just patented, and destined without doubt to play a very important part in our economic history. I think it must be regarded as a solution for once and for all of the great coal question, or rather fuel question, not only among ourselves but abroad. M. Bourbonnel, of Dijon, the celebrated lion and panther slayer, lighted upon the following discovery by hazard, and after six years' persistent investigation brought it to entire 'workable' perfection. He discovered, by means of two natural substances, inexhaustible in nature, the means of lighting and maintaining a fire without wood or coal; a fire instantaneously lighted and extinguished; a fire causing no dust, smoke, or trouble; a fire costing one-tenth at least of ordinary fuel; and, what is more wonderful still, a fire the portion of which answering to our fuel is everlasting, that is to say, would last a lifetime. M. Bourbonnel's invention comprehends both stove and fuel. The fires could be on the minutest scale or on the largest. They would be used for heating a baby's food or for roasting an ox. Being lighted instantaneously they will be a great economy of time. M. Bourbonnel at once patented his invention, and a body of engineers and savants from Paris visited him and pronounced his discovery one of the most remarkable of the age. He has had several offers for the purchase of the patent in France, but wants to sell it in England, his own occupation being in another line. Any English gentleman or firm wishing to see his fires and stoves could do so by writing to him a day or two beforehand. His address is M. Bourbonnel, Dijon.....I have seen these fires and stoves. There is no mistake about the matter. It is as clear as possible that here we have a perpetual and economical source of fuel. Two hundred years ago the discoverer would have surely been burnt as a wizard."

WE have received the Report of the Chief Inspector of Mines of Victoria for the year 1878, and the Reports of the Mining Surveyors and Registrars of the same colony for the quarter ended 31st of March, 1879. From the first we learn that the number of miners employed was 37,212, of whom forty were killed by accidents. From the second we find that the total quantity of gold raised in the quarter was 170,550 ounces.

MR. R. H. M. BOSANQUET AND PROF. SAYCE have contributed to the Astronomical Society a preliminary paper on the Babylonian astronomy, in which they describe a Babylonian calendar established, as is generally admitted, about "2000 B.C." The inscriptions on the calendar are written in Assyrian and Accadian, and the important star Ica or Dilgan is mentioned as appearing at the beginning of the year. The two gentlemen are led by their investigations to identify this star with the to astronomers well-known star Capella.

HERMAN W. VOGEL, in *Berichte der Deutschen*

Chemischen Gesellschaft zu Berlin, No. 4, 1879, describes his photographic observations of the oxygen spectrum. The fourth hydrogen line, corresponding with "h" of the sun, was observed with the naked eye by Paabzow and Vogel on the application of the simple induction current, in opposition to the assertion of Lockyer that it is only visible at high temperatures, an assertion on which he founds his supposition of the decomposition of hydrogen at elevated temperatures.

M. FOUQUÉ has, in the *Revue des Deux Mondes*, an excellent article on the applications of the microscope in geology.

THE Government Astronomer of Victoria has sent us the Record of Observations taken at the Melbourne Observatory during February, 1879.

THE City and Guilds Institute for the Promotion of Technical Education have determined to add a chemical laboratory and a lecture room to the Cowper Street middle-class schools, to which a physical laboratory will probably before long be annexed.

THE *Revue des Questions Scientifiques*, published by the Société Scientifique de Brussels, for July, 1879, contains an interesting and very clear examination of the memoir by M. A. de Lapparent on 'L'Origine des Inégalités de la Surface du Globe.'

Les Mondes, the well-known French scientific journal, which was originated by the Abbé Moigno and always edited by him, has become the property of a joint-stock company, the venerable Abbé being, however, still retained as the scientific editor.

At the Séance of the Académie des Sciences on the 21st of July, M. Schwann was elected a correspondent for the Section of Medicine and Surgery, to replace M. Rokitsanski.

THE German Scientific Association will meet at Baden-Baden on September 14th, the meetings being continued until the 24th. The German Geological Society will hold its general annual meeting at the same place on September 25th.

DR. WILHELM E. WEEER, the Göttingen Professor of Physics, has been presented by the Imperial German Academy of Naturalists with the Cothenius Medal, in recognition of his valuable services in the advance of experimental physics.

MR. THOMAS M. DROWN, Secretary of the American Institute of Mining Engineers, informs us that the Pardee Hall of Lafayette College, in which was the library of the Institute, was completely destroyed by fire on the evening of June 4th. It is hoped that this will be replaced by the generosity of scientific and technical societies and journals.

ELEVEN students have passed the separate examination in physiology now introduced into the Cambridge Higher Local Examinations. None of these attained the standard of distinction. Three passed in zoology, but there were no fewer than eighteen candidates; two of these were distinguished. Fourteen out of thirty-four passed in botany, including three distinguished, and twenty-two passed in geology and physical geography, five gaining distinction. In Group E (natural science), which includes six subjects, of which only three may be taken in one year, four candidates have gained a first class, one at Cambridge, Miss C. E. Cross, distinguished in botany and geology, and passing in chemistry; Miss L. M. Passavant, De La Haye House, Leeds, distinguished in botany and zoology, and No. 294, Leeds, name not published, distinguished in geology and zoology, with a pass in physiology; Miss M. A. Broadhurst, Liverpool College for Girls, distinguished in geology and chemistry; six have passed in the second class.

WE regret to announce the death, in the seventy-fourth year of his age, of Prof. Johann von Lamont, Conservator since the year 1835 of the Observatory of Bogenhausen, near Munich,

where he made a long course of valuable observations, particularly of the magnetic elements. It was in 1851 that he succeeded in proving the fact of a decennial cycle in the diurnal range of the magnetic declination, which has been more recently so conclusively shown to correspond with that of the frequency and abundance of the solar spots. Lamont was born in Scotland, and was made Professor of Astronomy at the University of Munich in 1852. He was the author of a very able 'Handbuch des Magnetismus,' which was published at Leipzig in 1867 as one of a series of works forming a general Encyclopedia of Physics, edited by Karsten. He was an Associate of the Royal Astronomical Society of London, and in vol. xi. of their *Memoirs* is a paper by him (contributed in 1838) containing observations of two of the satellites of Uranus, with a determination of the mass of that planet. The instrument used in making the observations was the Munich refractor of 10½ inches aperture and 15 ft. focal length. In the Royal Society's Catalogue of Scientific Papers is a list of no less than ninety by Prof. Lamont on astronomical, magnetical, and meteorological subjects.

FINE ARTS

Will Close on Saturday, the 23rd inst.

BLACK and WHITE EXHIBITION, DUDLEY GALLERY, Egyptian Hall, Piccadilly. Consisting of Drawings, Etchings, and Engravings. OPEN DAILY from Ten till Six—Admission, 1s. Catalogue, 6d. R. F. N. HALL, Sec.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING THE TOMB,' 'CHRIST ENTERING JERUSALEM,' and 'THE BRAZEN SERPENT' (the latter just completed, each £1 by 21 in. with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'Rise of the Crucifixion,' House of Caliph, &c., at the DORE GALLERY, 2, New Bond Street. Daily, Ten to Six—1s.

MARIANNE NORTH'S EXHIBITION OF OIL SKETCHES OF INDIA and the ARCHIPELAGO at 2, Conduit Street. Daily, Ten till Six—Admission, 1s.

VI. *Greek Myths.* By T. E. Harrison.—This book contains, as reproduced in permanent photography, the designs of an artist whose works we have more than once admired. They have for their texts so many Greek legends according to the rendering of Canon Kingsley. They may be obtained of Mr. E. E. Harrison, St. Martin's Lane, and were originally issued to subscribers. Most of the compositions are vigorous and careful studies, they are proofs of labour and devotion so honourable and so rare, and marked by taste so high, that we may fairly call it "heroic," and aver that it is of a finer as well as a stronger strain than that produced by Kingsley's texts. Fine as they are, these compositions exhibit a characteristic which, although it may seem a merit in the eyes of many, is less than satisfactory to us, and not quite worthy of the ability, the skill, and the care of the artist. This is a general loyalty to a fashion which is current in some artistic circles of our time, and implies a resuscitation of the types, if not of the mannerisms, of Mantegna—types which, even in that great master's hands, were not a little affected, and had better have been dispensed with, but which nowadays are mere quaint anachronisms, or, as in the case before us, shackles of a young enthusiasm, of which so accomplished a student as Mr. Harrison will swiftly rid himself, and at which he will not be the last to smile. An 'Hera and Jason' has great force and that "still passion" which Mantegna borrowed from the Roman sculptors, as these had somewhat clumsily, if boldly, affected it from the Greeks. With careful but somewhat demonstrative anatomical display Jason bears the disguised Hera over the Anaurus. Her draperies are Mantegnesque, i.e. the reverse of Greek; her face is in the Roman style. The rocky landscape refers to sculptural and avoids pictorial canons. A better work is 'Theseus and Sinis,' the hero binding the robber to the pines, a noble design, less like a bas-relief than its companions, and, where it remains sculptural, illustrating a higher style than appears elsewhere. Here the unrest of the draperies, Mantegnesque as it is, approaches the ignoble, and the actions are quaint and strained rather than severe, simple

and majestic. Of Mantegna's quaintness and exaggerations there is too much in 'Dictys, Danaë, and Perseus.' The 'Stetho and Euryale' approaches something that is more desirable, being more Greek in the style of its design, movement, and general treatment. We regret the quaintness which mars the impressive conception and fine composition of the 'Sirens,' three unlovely women seated on rocks of architectonic character. That the mode of design affected by our modern Mantuan is in keeping with itself is true; that at least these examples, if not others of their kind, refine on the forms they most resemble, is to the credit of the artist, who displays no mere Chinese subservience to his models. But why take such types at all, and obey a whim of the hour? Why not develop a nobler technical ideal? or, if the type must needs be ancient and antique, why not refer to that of Greece herself? This preference for Greek art over that of the Mantuan renaissance, refers to the technical idiosyncracies of Mantegna and his followers, not, of course, to the tremendous design, the copious magnificence, of that glorious artist.

Historical and Antiquarian Notes on Gawsorth Church, near Macclesfield, Cheshire. By J. F. A. Lynch. Illustrated. (Office of the *British Architect*.)—This edifice is a handsome one, and it has a history which was well worth the pains bestowed on it by Mr. Lynch, who has recorded details of its monuments, stained glass, and, above all, those mural decorations which represent the usual subjects, St. Christopher, St. George, and the Last Judgment. On these works our author, who discovered them, dilates with affectionate earnestness, and has reproduced the pictures in the illustrations of his book. These paintings were of the ordinary character, and possessed considerable historical value. We are not able to agree with Mr. Lynch as to the date of the execution of these works; instead of the "thirteenth century" which he proposes, we believe them to have been due to the latter part of the fourteenth century. Mr. Lynch describes correctly enough the characteristic difference between painting in fresco and distemper, but he makes a needless parade of his knowledge; it would have been sufficient to have styled these relics distemper pictures, which, of course, they were, although some persons less painstaking than he had foolishly described them as "frescoes." If we understand his opinion rightly, as expressed on p. 10, that architecture in England during the seventh and following three centuries owed its character to the influence of artists imported from Rome—i.e. Italy—we are not able to accept that notion. Mr. Lynch has forgotten that the so-called "Anglo-Saxon" architecture was nothing but a debased continuation of the style employed by and left behind by the Romans, whose buildings existed long after the conquerors of the world left this island to its fate. It appears that soon after Mr. Lynch had, with infinite pains, uncovered the interesting ancient mural paintings they were "wantonly scraped and chiselled off the walls," on "presumed individual and private authority." Our author does not say whose "authority" directed this vandalism, but he declares that if the pictures had been objected to as "not consonant with modern ideas," means would have been forthcoming to cover them, so that they could have offended nobody, and yet been available for study. One of the "worthies" of Gawsorth was Samuel Johnson, or "Cheshire Johnson," who produced the hurly-burly "rhapsody of Hurlrothumbo," outrageous balderdash which attained extraordinary popularity c. 1722, and was followed by other similar but duller pieces; see *Notes and Queries*, 1st series, v. p. 596; 3rd series, i. p. 456, 'Biographia Dramatica,' "Johnson, Samuel," and the 'Diary' of John Byrom. This Johnson wrote a wilderness in verse of "roaring fooleries," called 'The Blazing Comet,' and, fiddle in hand, performed a part in that precious entertainment. He lived till he was eighty-two years of age, and was buried in a little wood near Gawsorth church. Mr. Lynch will find illustrations of the career of this man in

the Catalogue of Satirical Prints in the British Museum, Nos. 1834, 1869, 1902.

The Abbey Church of Melrose, Scotland. Illustrated by F. Pinches. (Shaw & Sons.)—Mr. Pinches obtained the silver medal of the Institute of Architects for a series of measured drawings from the famous and beautiful Abbey Church of Melrose—drawings which are comprised in this volume; no such drawings were before these available. He has published photographic copies on stone from these works in the handsome volume before us, which we cordially recommend to architects and others on account of the care and delicacy they exhibit, not less than because the building itself is a peculiarly interesting architectural study. The outrageous way in which the natives of the district were, until the ruins passed to the possession of the Buccleuch family, accustomed to help themselves to the hewn stones of the place has caused sad havoc there. Mr. Pinches gives us plans, sections, elevations, and perspective views of the ruins and of their details. A large portion of these works is in a fine, rather florid Decorated style; more parts belong to the Perpendicular period, with certain elements which are due to a Frenchman, John Mordo, c. 1500. On the whole the church is exactly such as would not fail to attract a writer like Scott, whose pen gave to Melrose the chief fame it has enjoyed. Mr. Pinches gives an historical sketch of the building, which serves as a key to many portions of its architecture.

We have from Messrs. M. Ward & Co. No. 1 of a "new series" of *Our Native Land, its Scenery and Associations*, described by Mr. W. H. D. Adams, with chromo-lithographic and woodcut illustrations. This part deals with the Thames from Battersea to Esher, and describes the places on both banks of the river in an easy-going, readable way, very well suited for popular use. The illustrations are pretty little woodcuts and tolerable but rather gaudy landscapes.—We have from Mr. T. Murby *The Young Artist*, No. 3, a book of drawing copies, presenting very different and unequally difficult subjects, which are good enough in their way, but comprise few such as we should put before a pupil.

Quiet War Scenes. Poems and Translations. By J. Baker, illustrated by H. Whateley. (Simpkin, Marshall & Co.)—This is a neat and pretty little volume, containing verses of a graceful, always pathetic kind. With these are eight illustrations, some of which are pretty enough while others are worthless; all are trivial.

In the Arlaud Museum at Lausanne there is a painting of the Massacre of St. Bartholomew. It is on panel, with little art in its design or colouring, but with finish of detail in the figures. The painter signed his work Francisus Sylvius Ambianus, François Dubois of Amiens; and M. Bordier finds that he died at Geneva in 1584, on the 24th of August, twelve years after the massacre, and upon its anniversary. He died in a cheap lodging and left what money he had, partly to the three orphans of a brother painter, partly to a living painter who was also, doubtless, poor, and partly to the poor French Protestant exiles in Geneva. At the time of his death François Dubois was fifty-five years old. He was therefore aged forty-three at the time of the massacre of St. Bartholomew, and in his exile he seems to have reproduced horrors of which he was an eye-witness. His picture, which contains nearly one hundred and sixty figures, had never been engraved until M. Bordier, struck by its value as a piece of contemporary evidence, and by the remarkable accordance of its details with those in De Thou's 'History of his own Time,' employed M. Alexandre Duruy to reproduce it faithfully in lithograph, reduced to one-fourth the original size. This lithograph, uncoloured, and also a fac-simile of the chief group in the picture, in which the original size is retained and the colouring precisely reproduced, M. Bordier contributed to the 'Mémoires de la Société d'Histoire et d'Archéologie de Genève,' with a very interesting paper showing the value here of the pencil as an inde-

pendent witness in corroboration of the pen. François Dubois died in exile in 1584, and of De Thou's history, begun in 1581, no part was published until 1604. The separate publication of the fac-similes with M. Bordier's paper and a map showing the environs of the Louvre in 1572 will be very convenient to English students.

Grundlagen der Ikonognosie. Von F. Tilsen. (Prag Verlag der Kön. Böhmischen Gesellschaft der Wissenschaften, Druck von Dr. E. Greg.)—A tract, with diagrams, on descriptive geometry and perspective projection, by Prof. Tilsen, of the Royal Polytechnic School of Prague—one of a series of quasi-national publications, which contains some useful, rather technical, but not abstruse, additions to the practical modern teaching of perspective. The applications are clear and ingenious, as well as novel, and, so far as they go, are meritorious. But no new principles appear, of course.

MR. NUTT has distributed five parts of *Meisterwerke der Holzschnidekunst*, with descriptive texts. The "masterpieces" are selected newspaper and book illustrations, of very unequal but never high value; the subjects are mostly works of art and landscapes.

THE ROYAL ARCHEOLOGICAL INSTITUTE.

FROM Cleeve Abbey, which was visited on Wednesday, the 6th, the party passed to Dunster Castle, the seat of Mr. George Fownes Luttrell. It occupies one of the bold Somersetshire Tors, and is surrounded by some of the most lovely scenery in England. In the Domesday Survey the name of the place is given as Tor, but as "tor" in the tongue of the West Saxons meant a hill, it is probable that a name so little descriptive must in far earlier times have had some affix, and that the Norman scribes who compiled the record, not knowing that "tor" meant "hill," only gave what they considered the distinctive part of the name they heard. Shortly after the Conquest Dunster was in the hands of William de Moion, a Norman, who held upwards of sixty manors, and who was the reputed founder of Dunster Priory, a cell of the Abbey of Bath. His descendants are said to have cultivated vines here; and we were told that there is in the neighbourhood a field which still goes by the name of the vineyard. From the Mohuns the estate passed to the Luttrells. Mr. G. T. Clark, who has devoted much time and thought to the study of the castles of England and the neighbouring continental lands, conducted the party to the top of the mound, which was the earliest fortification here, and from that noble platform explained to the assembled archaeologists what it was they saw and how things came to be as they were. This was very needful under the circumstances, and it was exceedingly well done. The mound, on the top of which the first inhabitants had their dwelling, was, he said, no doubt fortified by a wooden stockade or paling, an example of which may still be seen in the Bayeux tapestry. Here probably lived in his wooden house, within his wooden paling, Alluric, who held the place in the time of the last Saxon Edward. The earliest remains of masonry now to be seen are of the time of Henry III. If a "shell-keep" ever surrounded the mound, such as those still to be seen at Berkeley, Lincoln, and Leiden, not one fragment of stone is now left to bear testimony to its existence. The remains which meet the eye are mostly of the time of Richard II. and his immediate successors. In the great war of the seventeenth century the place was besieged by Blake, but it seems to have suffered little in any of its more prominent features. William Prynn, the Presbyterian sufferer, was imprisoned here after the execution of the king, but his captivity seems to have been of a gentle kind. Ordinary readers of history only know of Prynn as what they please to call a "fanatic." It is commonly forgotten that a great part of his laborious life was spent, not in noisy politics, but in most careful

study of our national annals. He turned his stay at Dunster to good account by arranging the great mass of Mohun and Luttrell charters which he found there. Many of these were exhibited in a large glass case, and if we mistake not, we observed memoranda in Frynne's minute hand on the backs of more than one of them. Dunster Church was next visited, under the guidance of Mr. Freeman. Near the middle of the south wall of the nave is a roodloft stair. This would be a great puzzle to any one who did not know something of the history of the church. The truth is, as was visible at once when the facts were pointed out, that the church was really two churches, one for the parish and the other for the monks. The exterior of the church is mainly of Perpendicular character, but there are remains of Norman work to be seen under the tower, which is in the centre of the church. The screen which cuts off the parish nave from that part of the church which was used as a parish choir is, as was commonly the case, of wood. It seems to have suffered little from either violence or restoration. Few small churches can show such a magnificent example of richly carved timber work. In a house now used as an inn, and called the Luttrell Arms, —but whether an ancient hostelry or a private house we do not know,—is a room with a fine timber-work roof and richly adorned windows.

On Thursday Mr. E. A. Freeman opened the Historical Section by a long and eloquent address, in which he contrasted the West-Saxon Somerset with the Midland Northamptonshire. A paper of this high class cannot be given in abstract; every sentence of it was as closely compacted and full of fact and inference as it could be made. From the earliest time, when the Teuton got a footing in Western Britain until the reign of James II., the ground was rapidly but most carefully gone over. This was followed by a short paper by Mr. C. N. Welman on the battle of Sedgemoor, from which it seems to be almost certain that the king visited in person the plain where the battle was fought.

After the above papers had been read and the discussions which followed on them ended, the party proceeded to an earthwork known by the name of Castle Neroche. It is a work of great magnitude, on the top of a high hill, which overlooks a wide extent of beautiful country. Of its date, or of what race or tongue they were who threw up its huge banks, it is not wise to speak except with great caution. The strong probability, however, is that it is not Roman, although a fragment of brick with mortar adhering was produced in testimony of its Latin origin. That the brick was found there we have no doubt, but its date is at least uncertain. While some who have a right to be heard confidently pronounced it of Roman manufacture, other careful and discreet persons held that it was made after the brick tax was laid on early in the reign of George III. This grand earthwork will soon be but a matter of history. It is now being dug into and its materials carted away for the purpose of mending the highways. Do those persons who fear for the safety of English institutions if Sir John Lubbock's Ancient Monuments Bill should become law really think that we should lapse into communism, nihilism, or some other such like unintelligent political heresy if the owner or tenant for life (we have not the least notion who he is) of this peculiarly interesting object were hindered by law from depriving our children of the enjoyment which they would derive by the sight of it if it were let alone?

The Church of Staple Fitzpaine was next visited. It is a fine, bold Perpendicular church, with richly ornamented tower and large projecting gurgyles. Restoration has, however, taken place. A northern door seems to have been blocked up, and a window to match the old ones put in its place. We looked about for grave slabs in the floor, but our search was unsuccessful. Can it be possible that no burials

have taken place in this church or that memorials have not been put over the graves, or are we to assume that they have been swept away? With a hundred examples of this heartlessness in our memory or our note-books, we cannot but fear that this latter is the true explanation. There is an interesting Norman doorway, and a very good screen of rather late work. This latter was, it seems, brought some time ago from the church of Bickenhall, which was being pulled down. This church had originally no south aisle, but one has been recently built to match the north, and the roodloft stair destroyed that a little new arch might be put in its place,—the blank wall there had, we were told, a very bad appearance. A fine niche at the east end of the north aisle has been spared. In the evening Mr. H. M. Scarth read a paper 'On the Roman Occupation of the West of England.' It was full of facts orderly arranged, and will be an important contribution to the *Journal of the Institute*. It was proposed in the conversation which followed that a map should be prepared by the Somersetshire Archaeological Society, which should indicate the places where Roman remains had been found in the country.

On Friday Cannington Church was the first place visited. It seems to have been a monastic church. There was a Benedictine priory here, founded by Walter de Courcy. The building is not in itself remarkable, except for having the chancel the same height as the nave, an arrangement which was never common in England. There are several (we believe twelve) consecration crosses, carved in relief on the exterior of the walls. According to the present Roman use these crosses ought to appear in the inside of the building, and we believe, that in this particular the old English service books are like the Roman, but there are several instances of these crosses appearing on the outside of churches in England. Examples were said to occur at Amesbury, and at Althorpe in the Isle of Axholme.

Blackmoor manor-house came next: it is a small Perpendicular building. The principal object of interest here was the chapel, which has been preserved almost entirely without alteration, though it is not now used for a religious purpose. The altar has gone, but two niches for images and the piscina are still there, as is also another important feature, the gallery for the family and the kneeling place below for the servants. This house is rendered additionally interesting by the tradition that it once belonged to John Pym. Surely such a thing need not long rest on vague rumour. A day's search in the Record Office might probably settle the matter.

The party also paid a visit to Stoke Courcy Church. The exterior is mostly Perpendicular; the tower is in the centre; the western doorway is late Norman. Four Norman arches with rich capitals support the tower; the font, too, is Norman. There are many late bench-ends of very good character and varied design. We were informed that there is evidence proving that the north aisle of the choir was dedicated to our Lady of Pity, and the south to Saint Erasmus. There are two recumbent effigies in the chancel. The earlier of the two is of the time of Edward III., or a little later. The figure is clad in civil, not military, costume, and as there is on it no super-tunic, it was somewhat fancifully suggested that perhaps he whom it commemorates died in summer. It seems not improbable that it represents some one of the Verney family.

The next place of interest was Doddington manor-house, a fine low building, dated 1581. The hall has a minstrels' gallery and fine carved heraldic chimney-piece. A visit was then made to St. Audries, the residence of Sir Alexander Hood, Bart. It has evidently in its original state been a fine old house, but has been enlarged so much as to have become a splendid modern mansion. It contains many good pic-

tures, some Turners among others, but the attention was naturally most directed to a fine series of portraits of the Acland and Hood families. The house is a perfect museum of interesting objects. There is a large collection of Greek vases, and more English celts than we remember to have ever seen in private hands. Some teeth and tusks of the mammoth are also preserved here, which were found near on the coast between high and low water marks.

On Saturday several churches were visited. Muchelney Church is of the ordinary Perpendicular character. It contains a font of the same period with a crucifix wrought upon it. The roof of the nave is highly curious and worthy of the most careful preservation. It was painted in the seventeenth century, with angels holding inscribed labels, one in each panel. We looked for a date, but could not find one. It may, we should imagine, be attributed pretty confidently to the period before the Civil War. That it is not a repainting or a rude copy of earlier work is rendered certain by the costume of the angels; they are not vested in dalmatics or any other kind of robe known to medieval art, but in dresses for which we can find no name, not unlike a modern dressing gown. There is a good though late altar tomb in the churchyard. A Benedictine abbey, founded by Athelstan, stood very near the church on the south. Some few poor remains of it yet exist above ground, and more have been brought to light by recent excavations. It seems to have been about 240 feet long. More than one stone coffin and a mutilated figure of an ecclesiastic have been brought to light. In the portion of the building which has not been destroyed there is a richly carved chimney-piece. The present owners of the property are evidently most anxious to preserve every fragment that comes to light as nearly as possible in the place and state in which it is found. The demesne was granted at the Reformation to the Duke of Somerset.

Martock is a large church with a noble tower. The nave has a richly carved, low-pitched tie-beam roof. There are niches above the spandrels of the arches, which have been intended for and no doubt once had statues in them. These were removed in the sixteenth century; but as time went on, and the feeling against religious sculpture became less bitter, they were felt to be an eyesore, standing aloft in their nakedness. Some time in the seventeenth century an artist was procured to fill them once more, not with sculptured figures, but with effigies painted on the back. The effect is not particularly good, as may be imagined, but they are very interesting as witnessing alike to the awakening of artistic feeling and to the change in religious sentiment. The chancel has an east window of five early English lights under one arch. The hall at Martock is decorated with Perpendicular additions. It is a good specimen of a domestic building, evidently intended for a family in the lower rank of the gentry.

Montacute is reached through a quaint little market-place surrounded by old houses. The hall is one of the finest Elizabethan buildings in England. The screen in front, which was brought from Clifton Maybank, harmonizes exactly with the rest of the house, though it is evidently of considerably earlier date. It is not only an ornament, but also a great advantage, as it forms a passage from the kitchens to the apartments of the family. It also cuts off the double light in the great hall without rendering it unpleasantly dark. The Mons Acutus, a wooded hill from which the place has its name, is a sacred spot in our early history. There was found the holy rood which was afterwards venerated at Waltham.

Stoke Church is one of the most curious objects visited by the Institute. Originally Norman, it has been altered from time to time in a manner which renders it in some respects a complete puzzle. There are not many little

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village churches in Western England which would better repay attentive study. There are two of the signs of the zodiac carved on the tympanum of the east doorway.

Barrington Court is a large Tudor house, certainly earlier than Montacute, though its precise date cannot easily be settled without access to record evidence.

On Monday last Wells and Taunton were visited.

THE BELGIAN NATIONAL EXHIBITION.

THE National Art Exhibition of Belgium being held successively in Brussels, Antwerp, and Ghent, this year it is the turn of Antwerp to display the artistic results of the year. No more appropriate place could be selected for an art gathering, for, after the great capitals, Antwerp is second to no city in Europe in its vigorous development of artistic industry. Especially of late the municipality has shown a desire to promote the cultivation of art, a munificence in the acquisition of art treasures, and the establishment of schools, museums, &c., which to any one having an experience of our own provincial town councils is certainly surprising. That this judicious fostering has borne fruit is evident in the present exhibition, opened on Sunday, the 10th inst., in which Antwerp triumphantly carries off the palm.

The exhibition, like most others, comprises works of painting and sculpture. There are some architectural designs, engravings, and water-colour drawings, but these are few and unimportant. The total number of works exhibited is 1,274, mostly the contributions of native artists. The Dutch, French, and German schools are also represented, but not adequately. An examination of the exhibition convinces us that, though full of promise for the future, it is, like this year's Academy of London and the Paris Salon, hardly up to the average of past years. Here, as elsewhere, Realism is in the ascendant, but in the Belgian more than in the other schools it threatens to become the end of art. The Leys influence, which was in itself partly realistic, but used as a means for the more impressive expression of national and patriotic ideas embodied in the representation of events in the history of the country, is clearly passing away. Here, too, the French impressionist party finds adherents—a fact not to be wondered at, as there will always be many who desire to achieve the appearance of result without submitting to the labour necessary for the production of permanent work. No school could possibly exist which produced nothing but the fantastic smearings on canvas of M. Manet, who is here represented by *Un Coin de Café Concert* (No. 704) and *Au Café* (705).

The Belgian school shows unquestionable power and promise in landscape. Unfortunately even in this department there are only too many examples of the impressionists. Instead of noticing these separately, we shall call attention to such works as M. Lamorinière's *Étang près de Putte* (607). The scene represents a large tract of flat country, bounded on the horizon by a forest; the *étang* is a sheet of shallow water, with weeds cropping up, and a small island on which are some slender birches; a group of birches is in the immediate foreground, and on one side a road runs through a pine forest to the distant country, the straight line being removed from formality by the gentle rise and fall of the ground. The effect is that of full daylight. Nothing more beautiful can be imagined than the purity of the blue and white of the sky. The clouds, cumuli or little cloudlets, pass slowly along, casting delicate shadows on the sun-lighted plain. The greens are frank and yet not crude, and the birch stems show admirable drawing, and are particularly brilliant in their warm silvery tones. The harmony of the picture is complete, and shows a noble devotion to, and thorough study of, nature. In the same room hangs an impressive landscape, by M. Van Luppen, entitled *La Flandre*

(1170), which, though perfectly original, has the typical character its name imports. Here, too, we have a tract of flat country, with shallow pools and dykes, on which the cows are feeding. Solid, vigorous painting and a profound sentiment characterize the work. While considering the landscapes, we mention with praise M. Meyer's *Un Coin de l'Ancien Brill à Buggenhout* (741), a bright, sunny effect on land and water; and the large canvas by M. Deschampheler, *Souvenirs de Gouda* (321), a view up a canal, with vaporous distance, which is a very artistic piece of handling. Opposite this picture is a large canvas by M. Karl Daubigny, *Les Croniers à Villerville, Calvados* (223), which bears evident impress of the study of his father's style.

A post of honour is accorded to *En West Flandre* (1224), by M. Verwée. The picture consists of a well-composed group of five cows and a white horse reposing in meadows; the foreground is in semi-shadow, while the distance is lit up by a gleam of sunlight, which catches the distant trees and cottages—too brightly red, perhaps. In spite of the somewhat ragged execution of the sky and landscape and too forced effect, the picture shows remarkable artistic power; especially fine are the warm grey tones of the horse. M. Verwée has also another cattle piece, but inferior to this.—M. Van der Ouderaa's *La Réconciliation Judiciaire* (1122) illustrates the "mondzoon," an ancient custom of Antwerp, which annulled the murderer and placed him out of the reach of criminal procedure. If an understanding could be brought about between him and the relatives of the murdered person he appeared with them in the church naked, save his shirt, and holding a straw. Then he humbly begged them to pardon him, and if this was granted he kissed on the mouth the representative of the family, and the clerk closed the ceremony by formally reading the act of reconciliation. The scene takes place in a church, and the picture represents in the centre of the composition the culprit in white advancing to kiss a girl draped in black; behind her are her mother, two younger brothers, and other members of the family, all draped in black; on the left are the clerk and sundry officials and others. Remarkable skill has been shown in the composition; the painting is careful and thoroughly studied, sombre in colour, as appropriate to the subject. The expression, too, is finely rendered; passages like the shrinking of the girl, the restrained anger of her brother, the grief of the elder folk, the repentance of the culprit, and a feeling of awe which pervades the spectators, are singularly dramatic. M. Van der Ouderaa may be congratulated on the choice of his subject and the imagination he has displayed in its treatment. The only drawback to its complete success is a certain paintiness in the background, which is somewhat opaque in the shadows and crude in the colour of the stained glass windows.—There is a composition of numerous figures by M. Carpentier, *Episode de l'Insurrection Vendéenne*, 1795 (156). A noble with his wife and a party of peasants are defending themselves in a wood. The painting shows considerable skill and mastery of effect, but the conception is stagey and unreal, and the texture of the flesh, draperies, trees, horse, &c., is the same, the two principal figures are so evidently posing for effect.

Most of the pictures here by French painters, having been exhibited in the Salon, do not require present notice; there are two, however, so far as we are aware, now first exhibited to the public. These are *Le Roi de la Forêt* (99) and *Compagnie de Sangliers en Forêt* (100), by Mlle. Rosa Bonheur, both powerful specimens of her work. The former shows a magnificent stag, with head erect, looking straight out of the picture; the background is an intricate mass of trees, properly subdued, their scanty leaves being tinged with rich yellow and brown. The

latter work represents in the foreground a couple of wild boars, life-size, turning up the moss and dead leaves; in the background is one of the most forcible examples of texture we remember to have seen.—Another animal picture, also life-size, is M. Van Beers's *La Laitière* (1065). The cow is well studied, but is just wanting in the life and reality with which Mlle. Bonheur always endows her subjects. Equally deficient in vitality is the woman milking, with her affected smile, and arms of a wax-work figure. M. Van Beers sends two figure subjects. One, *Les Libérateurs de la Flandre* (1064), is a triptych, the centre of which represents Jacob van Maerlant predicting the deliverance of the country. Though in *articulo mortis*, his countenance has a cheerful smirk, which ill agrees with the anatomy of his frame; two remarkably stolid individuals are listening to his prophesying. On the wings are depicted a dyspeptic-looking Friar Tuck and an exceedingly commonplace-looking youth in armour; the pictures are without shadows, and the flesh, furniture, &c., of the texture and colour of freshly planed deal. The other picture, *Charles-Quint* (1066), represents a French lad in an easy chair of the fashionable sage-green colour; the lad is in white tights; a greyhound stands beside him. One is reminded of a work by M. Roybet, without the shadows, and with a most excruciating hard outline cut out in white. Works so absolutely devoid of nature by a man who evidently has some ability were never, perhaps, seen.

Among the animal pictures we must not omit a notice of a forcible work by M. Stobbaerts, *Intérieur d'une Vacherie Anversoise* (1012), and of a sketch of poultry (1011) by the same artist. Both pictures show the same skill, but are wanting in *finesse* of execution and representation of texture, a too frequent failing in the school.—M. Stroobant's meritorious pictures, *Le Canal de l'Hôpital St.-Jean, à Bruges*, (1022) and *La Porte du Môle, à Dordrecht* (1023), would be more valuable if the execution was not so uniformly solid. The subjects are admirably chosen; both, in their different styles, noble specimens of architecture. The colour is rich, harmonious, and shows original power; especially commendable is the glimpse of distance, with its river and windmills, seen through the gate of Dordrecht. This indicates the possession of fancy in the painter; one only regrets it is so sparingly used.

M. Delin exhibits a well-painted portrait of M. L. de Wael, *Bourgmestre de la Ville d'Anvers* (289). This is a lifelike representation of the distinguished head of the municipality to whom Antwerp owes so much. The acquisition last year of the Maison Plautin, with its literary and artistic treasures, was, we are informed, in a great measure the work of this gentleman. The portraits fortunately do not assert themselves to the same extent as in some exhibitions. Those which have been admitted are mostly respectable as works of art.—We might signalize one by M. van Hove as possessing really fine qualities, perhaps marred by a too prevailing softening or blending of tints, which reduces an effect of wax-work. His *Tête de St.-Jean-Baptiste* (1155) has none of these drawbacks, and is distinguished for a noble feeling for form and expression.—A religious picture of a totally opposite school is M. Anthony's *Stz.-Élisabeth de Hongrie* (29). This is a feeble imitation of the Leys manner, with none of its excellences and all the sickly sentimentality which this much beplanned saint seems to inspire in modern religious art.—A more satisfactory work in the manner of Leys is M. Vinck's *Charles-Quint posant la Première Pierre de l'Aggrandissement de la Cathédrale d'Anvers en 1521* (1226). Gravity of composition, sound painting, and a certain harmonious grey tone characterize this picture, but it is marred by a general sameness of texture and flatness of effect.

Noting some few other works in the order of

the catalogue, we find M. Abry with an excellent subject, *Emigrants* (24), spoiled by careless treatment.—M. Asselberg's *Une Mare en Campine* (37) is also a well-chosen subject, this time finding the expression it deserves.—*Un Concours de Chant : le Jury* (193), by M. Col, showing a room full of canaries in cages, possesses humour.—*Une Embuscade* (294), by M. Dell' Acqua, may be taken as an extreme specimen of meretricious taste of the vulgar form of art—the representation of a fashionable interior.—M. Gussow in *Lavan la Venus* (482) and *Un Mendiant Rusé* (483) also errs on the side of vulgarity both of colour and subject; the latter picture reminds us of M. Knaus by the qualities it does not possess and the attempt at humour in the style of the great master.—A bright sketch, by M. Lieberman, of a *Vue à Sarteoord, Hollande*, (666) shows a perspective of a street in sunshine, dotted with characteristic figures. It reminds us of a certain drawing of Cookham by the late F. Walker, but at what a distance!—M. Richter sends two highly coloured but entirely artificial works, a girl carrying a narghile and a bayadere (895 and 896).—We much prefer M. Mellery's *Une Cuisine* (727) or M. Valkenberg's *Jours d'Automne* (1059), unpretending representations of rustic life.—M. Van Kuyck contributes this year *La Fenaison* (1165). The effect is bright, and the group of haymakers sharpening their scythes is good, though the one mowing is without animation. The picture is hardly equal to former work by this artist, who evidently is a careful student of nature.—The same may be said of M. Verveer, who has produced some passages of Schevening fisher life of merit. His *Deux Mères* (1218) is vulgar without being humorous.—We must conclude with mention of a sketch full of light and nature by Madame Mesdag, *Le Matin en Bruyère* (732). In the foreground is a shepherd with his flock; in the distance the silhouette of a Dutch village; the sunshine and atmosphere are peculiarly pleasing and refreshing. The general character of the exhibition is rather reduced by the preponderance of pictures of still life, many of them mere studies. The arrangement of pictures, with their lighting, seems all that can be desired. But we must take exception to the system of the catalogue, which is after the French fashion, and much inferior in convenience to our own; in fact, to find the place of any particular picture on the walls involves an amount of cross reference which we suspect few people would care to go through.

THE TONE: AN ATTEMPTED SOLUTION.

In the ancient Irish the word "tone" is water. The Kelts of Somerset may have had this local name for river. In corroboration of this view I cite the Celtic name for Glastonbury—Aberglaston. Glas-tone would be the blue-green river, and Aberglaston the point of the embouchure of this river into the then inland sea.

J. VALPY.

Finc-Art Gossip.

It will be a relief to many to know that of the "exhibitions" proper, the last of the season, being the "Black and White," Dudley Gallery, will close on Saturday next, the 23rd inst.

So far as we are aware, M. De Jonghe, Director of the Picture Gallery at the Hague, has the honour of being the first to add to a national gallery a library of reference which is accessible to the public. Some bookshelves have been placed in one of the rooms on the first story of the Mauritshuis. The collection of books is at present small, but it is expected that the student may in a short time find here all the books of reference that he needs. It will be remembered that such a provision of books has long been advocated in this journal. The extraordinary thing is that the public should have been compelled to wait so long for what the advance of art-lore has rendered a necessity.

There is a good art-library attached to the National Gallery in Trafalgar Square, but it is not easy of access by the public. There is at South Kensington a fine collection of books on all the arts, but the situation is remote from London, and not near the national collection of pictures. The British Museum is deficient in books on art; in the Print Room, where such works ought to be numerous, they are few; in the library of that establishment whole provinces of study are empty, and famous books are conspicuously absent.

We understand that Mr. W. B. Scott has lately extended his researches into the history and artistic characteristics of the Little Masters. Except by the learned, these contemporaries and successors of Albert Dürer are little known in England, and nothing from Mr. Scott's point of view has been written about them which is worthy of the subject. Lovers of art will, therefore, thank Mr. Scott and his German authorities for the trouble they have taken to unravel the histories of the designers in question. The results of these studies are to be published in a *lière de luxe*, with choice illustrations, being about fifteen or twenty autotype copies of the best works of the Little Masters.

The exhibition of the Newcastle Arts Association will be opened on the 30th inst.

ACCORDING to the *Illustrated London News*, the pictures at Swinton Park, Masham, which belonged to the late Mrs. Danby Vernon Harcourt, who died June 26th last, and to which we devoted a section of the "Private Collections of England," have been made heirlooms of the estate, together with the collections of other objects, the museum, and effects of the manor-house. In the first instance, these works pass to the use of Mr. George Affleck, youngest son of Sir Robert Affleck, for life, "with remainder to his first and every other son severally and successively, according to their respective seniorities in tail male." The pictures, &c., were mostly collected by Mrs. Harcourt's first husband, Mr. William Danby.

THE fine and highly characteristic church of Wells, Norfolk, one of the best ancient examples of its kind in East Anglia, was destroyed by lightning and fire during the late storm.

We understand that the success which has attended the issue of the *Magazine of Art* has induced the publishers to determine upon its enlargement, and preparations are being made to effect this change with the commencement of the new volume in October. The price of the magazine will remain unaltered.

It appears to be decided that the burned Tuileries will, according to the vote of the Chamber of Deputies, be entirely removed. Political feeling has invaded this question, and an anti-royalist energy has been evoked to prevent the possibility of the erection of a new "king's house" on the site of the palace. The question is by no means settled by the appropriation of the site to form a garden. It would have been better to have placed the National Library there, as proposed in our columns by Mr. Fergusson.

THE temporary closing of the Théâtre Français has been signalized by the redecoration of that historic "house." It was until the other day sadly smoked and dingy. Now the new ceiling is adorned with pictures by M. Mazerolle, being allegories, or rather typical representations of the works of Molière, Corneille, and Racine, with subordinate compositions dedicated to Voltaire, Beaumarchais, Marivaux, and Regnard. The crush-room and green-room of the theatre have also been redecorated.

THE death of M. Alexandre Hesse, a well-known painter of historical and religious subjects, is recorded as having occurred in Paris last week. He succeeded Ingres in the Institute, and was seventy-three years of age.

THE Grand Prix de Rome in Sculpture has been much discussed in Paris, and, after a lengthy controversy, has been given to M. Fagel, pupil of M. Cavelier. The subject of the competition was 'Tobias curing the Blindness of his Father.'

We have unpleasant news from Haarlem. Visitors to that town remember the pictures by Frank Hals in the Hofje van Beresteyn, and will be surprised to hear that these celebrated works are no longer shown to the public. There is a rumour that a famous financier of Jewish origin has offered a large sum for these *chef-d'œuvre* of the master of character, and procurer of Rembrandt in respect to the "mystery" of chiaroscuro. It is further said that two of the governors of the Hofje are willing to accept the offers of the millionaire collector, while the third governor—there are three of these trustees—righteously objects to this selling of heirlooms and moving of historic landmarks. Pending a decision the pictures are rigorously shut up. Is not this an instance in which the Dutch Government might well interfere to prevent the spoliation of the hospital, to hinder the occurrence of that national disgrace which would attend sending these specimens of Dutch art out of the country? If they must needs leave the Hofje they ought to be removed to the Stat-huis at Haarlem, or to the National Gallery at Amsterdam.

A CORRESPONDENT, referring to our note on the restoration of Dutch churches, says that it is not only at Rotterdam that "restoration is running rampant." He states that the church of St. Pancras at Leyden is now being "restored," that saint not having power to protect this important one of the few churches which were erected in his honour. The same is the case in the Groote Kerk at Haarlem, and in various secular and ecclesiastical edifices in Holland. Is there in the Netherlands no Society for the Protection of Ancient Buildings?

GENERAL DI CESNOLA is preparing a great work on his Cypriote discoveries. It is to consist of 350 large plates and text.

THE New Metropolitan Museum of Art, Central Park, New York, is to be opened on the 1st of November, if the cases and pedestals can be finished by that time.

MUSIC

THE THREE CHOIR FESTIVALS.

THE continued popularity of the Three Choir Festivals of Hereford, Gloucester, and Worcester has surprised many lovers of music, considering that within the last few years meetings on a much grander scale, with infinitely larger orchestral and choral power, have so increased in and near the metropolis as well as in many provincial towns. No doubt the clannish influences which prevail in the three respective counties and the local interests of the cities in which the triennial gatherings take place have largely contributed to the upholding of the cathedral choir performances, aided as these are by vocal and instrumental talent of the first order of excellence. There is also the strong sympathy which is felt for the really working pastors within the three dioceses who are underpaid, and who, after a hard struggle to maintain a social position, too frequently leave the world with only a blessing for those near and dear to them. It is sad festival after festival to record, despite the large collections after the services and oratorios, which are handed over without deduction of any kind to the charitable fund, that within the diocese of Hereford alone there are 147 beneficiaries the income of each of which is below 100*l.* per annum, and that nineteen widows and seventeen orphans are now receiving only 27*l.* and 28*l.* each respectively, whilst three distressed clergymen have about 28*l.* each. How necessary donations and contributions are to swell the

collections at the cathedral doors can easily be conceived; to what extent there ought to be a more equal division of ecclesiastical holdings it is not within our province to discuss. Besides the townspeople and the county families who will attend at the one hundred and fifty-sixth meeting, to be held on the 9th, 10th, 11th, and 12th of next month at Hereford, under the patronage of the Queen, the Prince and Princess Christian, and the Duke of Cambridge, there are no less than 148 influential noblemen, county gentlemen, and M.P.s interested in the results of the festival, for the stewards are financially responsible for any deficit should the receipts not cover the outlay for the sacred and secular concerts, together with divers administrative expenses. The present list of stewards is the largest ever known at Hereford, a city which has always been loyal and staunch in sustaining the festivals whenever opposition has been raised, and it has been more than once, mainly by the clerical portion of the community, who disliked to have oratorios performed within cathedral walls. This odd objection to listen to music in its highest form has now ceased, owing to the compromise at Worcester last year by the introduction of some short prayers before the commencement of the sacred musical service in the cathedral. There is a very large body of earnest musical amateurs who appreciate the sacred compositions of the masters more highly and more devotionally. It may be added, when the works are executed within cathedral walls. Another powerful attraction, which induces holiday-seekers inclined to listen to sweet sounds to be present at the three Choir meetings, is the architectural and archaeological interest of the cathedrals of cities of Hereford, Gloucester, and Worcester, to which may now be added Tewkesbury Abbey, at which there will be a festival this year. The distances between the respective localities are very short; there are the rivers Severn, Wye, and Avon, the Malvern Hills, and no end of beautiful views to tempt travellers. As regards the programme of the performances for the four days, morning and evening, there are certain standard works which are given triennially in each town; thus Mendelssohn's 'Elijah' on the opening (Tuesday) morning and Handel's 'Messiah' on the final (Friday) morning will be performed. On the Wednesday morning and on the same evening the sacred selections are of a very varied order. Purcell's "Te Deum" in D, J. S. Bach's Christmas Oratorio, Handel's Overture to 'Esther,' Spohr's setting of the 84th Psalm, "How lovely are thy dwellings fair," an excerpt from the Litany in B-flat ("Pignus future glorie"), a work ascribed to Mozart, the authenticity of which is questioned, and, finally, Handel's Coronation Anthem, "Zadok the Priest," constitute the formidable list for the morning; it will be a long sitting, and the interval of one hour for luncheon between the parts will be much needed. The works for the Wednesday evening are much more limited in extent; in the first part, out of the numerous prayers, hymns, and themes of Mendelssohn, his settings of the 96th Psalm ("O, come let us worship") and the 97th Psalm ("Hear my prayer") will be heard, followed, in the second part, by Rossini's 'Ave Maria,' the Protestant and Papal music thus contrasted, on the principle, it may be presumed, that "Les extrêmes se touchent." A fine talent is afforded its chance of distinction in Mr. Arthur Sullivan's oratorio, 'The Light of the World,' produced at the Birmingham Festival in August, 1873, will be revived under the direction. Haydn's 'Imperial' Mass will conclude the selection. There will be three secular evening concerts in the Shire Hall: the first on the 9th of September (Tuesday), the second on the 11th of September (Thursday); the orchestral pieces include two symphonies (Mendelssohn's, in minor, and Beethoven's 'Eroica'), two over-

tures (Weber's 'Der Freischütz' and Mendelssohn's 'Hebrides'); Beethoven's Violin Concerto in D (first movement), by Mr. H. C. Cooper; and the Gavotte in D major, for strings, by Mr. H. Weist Hill. Besides the solos of the principal singers, the Bradford Choral Society will display their skill in part-songs. The leading vocalists will be Madame Albani, Miss Thursby, and Miss Anna Williams (sopranos), Madame Patey, Miss De Fonblanque, and Madame Enriquez (contraltos), Mr. Cummings and Mr. M'Guckin (tenors), and Mr. Santley and Mr. Thurley Beale (basses). The band is necessarily limited in number, by the available space in the cathedral and in the Shire Hall, to 44 stringed instruments and 23 players on wood, brass, and percussion instruments, a total of 67 artists. The Three Choirs will be strengthened by singers from Durham, Windsor, Bradford, &c. Mr. Done, of Worcester, and Mr. C. H. Lloyd, of Gloucester, will preside at the organ and at the pianoforte. Mr. Langdon Colborne, Mus. Bac., the Hereford organist, will be the conductor, except at the evening concert of the 11th, when Mr. A. Sullivan will wield the *bâton*, if he has recovered from his severe illness.

There will be early full choral services every morning in the cathedral. The sermon of inauguration of the festival, on the Tuesday morning, will be preached by the Rev. Canon Sidney Lidderdale Smith. Compositions by Sir Herbert Oakeley, Mus. Doc., Sir John Goss, Orlando Gibbons, Purcell, Greene, Wesley, Mr. E. J. Hopkins, and Mr. G. M. Garrett, Mus. Doc., will be introduced at the early morning services.

The concluding concert in the Shire Hall will be a performance of chamber classical compositions by Haydn, Spohr, and Beethoven, the executants being Messrs. H. W. Hill, H. C. Cooper (first violins), Mr. G. Palmer (second violin), Mr. R. Blagrove, Mr. C. Ould (violin-cellos), and Mr. White (double bass), with Mr. Lazarus (clarinet), Mr. Hutchins (bassoon), Mr. C. Harper (horn), and Madame Patey, Miss De Fonblanque, and Mr. Cummings (vocalists).

The Rev. L. S. Berkeley, Hon. Sec., has made arrangements with the railway companies for increased facilities for travelling at reduced fares for passengers coming to the morning and evening performances. The circular tourist tickets, which include Hereford and district, will be available to enable the holders to be present at the festival, the President of which is the Lord Lieutenant (Lord Bateman), with the Bishops of Hereford, Gloucester, and Worcester, Vice-Presidents. Amongst the stewards are the High Sheriff, the Dean of Hereford, the Mayor, the Marquis of Hartington, M.P., Earl Powis, Lord Northwick, &c.

PROMENADE CONCERTS.

WHATEVER objections may be taken to Messrs. A. & S. Gatti's system of combining with a really attractive concert the peculiar features of the London music-hall, by having refreshment bars, it is but right to acknowledge that, so far as the artistic programmes are considered, the directors have aimed at securing the services of our leading vocalists for ballads, &c., and of first-class players as solo instrumentalists. A Correspondent, who agrees with the views of the *Athenæum*, that the working classes should be instructed as well as amused, by the selection of music of a high order, and that it would be better for the audiences to be seated instead of having the privilege of promenading, so as to be tempted, when fatigued, to stand at the bars or to sit at tables for drinking, asks, if the area of Covent Garden was provided with seats, as in St. James's Hall, whether the attendances at the present prices would cover the outlay for such vocal and instrumental ability as is now engaged. The writer, whose influential name we are not permitted to publish, adds, that he very much doubts whether listeners at a shilling

tariff could be found patient enough to sit out a programme of classical or severe compositions. Our answer is, that the experiment of testing the taste of the masses for high-class music has been essayed both in London and in the suburbs with signal success. There are the Monday and Saturday Popular Concerts in St. James's Hall, where for the shilling places a highly appreciative audience can be obtained. No more attentive hearers, no more discriminating connoisseurs of the best chamber music are to be found. When the *vox populi* was first appealed to years since, the notion was ridiculed, but the shilling visitors, uncultivated at first, became from experience superior judges; in fact, the complete success of training a general public to prefer the solid school to the flimsy one was soon firmly ensured. Thus much for chamber compositions, now for the works of the grand orchestra, the instrumental masterpieces of the great masters. Where are there more keen and enthusiastic audiences than those which are to be seen in the shilling places at the Crystal Palace Saturday afternoon concerts? To assume, therefore, that at Covent Garden Theatre, if converted into a concert-hall for a series of vocal and instrumental performances of the same high class as at Sydenham, attentive audiences could not be assembled, is to insult our working classes, and to assert that they have not progressed in their taste for music, as it has been proved they have advanced in their appreciation of the fine arts generally. How can the champions of promenade concerts boast of the popular advancement in art, when, after a half century of experiments, commenced by Musard and Valentino, in Paris, and continued here by Jullien, Eliaison, Alfred Mellon, and Rivière, it is considered imperative that a symphony should be heard with the *obligati* of popping corks at the refreshment bars just behind the orchestra during the finest passages, not to mention the noisy manifestations or rather rowdiness which predominate when the second part of the concert is reached?

For the present series the leading artists who have already appeared are Madame Montigny-Rémaury (the Parisian pianist of the first order), Mr. Howard Reynolds (cornet-a-pistons), Miss Davies, Madame Sterling, and Mr. Lloyd, and what are called special nights are assigned for "classical" schemes, that is, the first part may be Beethovenish, Mozartian, or Mendelssohnian; but the second part is miscellaneous, that is, the selection is an appeal to the lovers of dance music or of fantasia selections, with occasionally sensational effects and devices calculated to please popular tastes. There is a fairly well balanced band, when the players have not to contend with military brass instruments, and Mr. Cellier is a spirited conductor, but refined orchestral playing cannot be expected amidst conflicting sounds more or less prevailing in the area of the theatre.

Musical Gossip.

At the close of next month Mr. Mapleson leaves this country for his American tour of Italian opera, having abandoned the notion of having promenade concerts at Her Majesty's Theatre, where there will be a short season in the autumn of Italian opera at cheap prices, under the direction of Mr. Mapleson's son-in-law, prior to the English opera season of Mr. Carl Rosa, which he gives next January; the latter has engaged Herr Schott, the German tenor from the Hanover opera-house, who sang at Dr. Von Bülow's pianoforte recitals recently. Herr Schott in Germany has taken the grand *répertoire* of Duprez, Herr Niemann, and others, that is Arnold ('William Tell'), Robert le Diable, Raoul (the 'Huguenots'), Jean de Leyde (the 'Prophète'), Lohengrin and Rienzi of Herr Wagner, Benvenuto Cellini of Berlioz, Max in Weber's 'Der Freischütz,' &c.

SOME mistakes as to dates in the career of Sir Michael Costa have been made in several journals. 1880 has been mentioned as his jubilee year as conductor; now 1879 is really the fiftieth anniversary of his first appearance in this country, for it was in 1829 that he attended the Birmingham Musical Festival, deputed by Zingarelli, the principal of the Naples Conservatorium, to conduct a sacred work. Mr. Costa, having sung in private, was secured also as a tenor, and he appeared on the stage of the Birmingham Theatre in Rossini's 'Donna del Lago.' The following year (1830) he succeeded Bochsa, the harpist, as musical director at the King's Theatre (now Her Majesty's). Maestro of the pianoforte was, in fact, his position; it was only in 1833 that he was nominated musical director and conductor, with Spagnoletti as first violin, the latter having previously directed the representations with his violin bow. It was Chélaré, the composer of the opera 'Macbeth,' who first made use of the *bâton* during Monck-Mason's management, and Mr. (now Sir Michael) Costa, who was naturalized in 1839, has always conducted with the stick. In 1846 he left Her Majesty's Theatre; in 1847 he became musical director and conductor of the Royal Italian Opera, which post he resigned in 1869, the year he was knighted by the Queen. He subsequently joined Mr. Mapleson at Drury Lane and at Her Majesty's Theatre. Every one of the dates just supplied has been wrongly published.

LORD G. HAMILTON, in reply to questions from Sir Charles Dilke in the House of Commons, whether the Government intended to secure an adequate return for national musical culture, considering that the large sum of 119,129l. had been expended out of the education vote for singing, promised that the Government would consider the matter when Prof. Hullah had made his report as to the various systems of musical training abroad. It is certainly very disheartening to compare such results as were achieved at the Paris Conservatoire when the distribution of prizes took place, with the system pursued at the Royal Academy of Music and at the South Kensington school. The Paris prizes were awarded for fugue, harmony, solfeggio, singing, pianoforte, organ, harp, and every instrument for a full orchestra, that is, strings, wood, brass, and percussion. No less than 243 prizes were distributed, including those for lyric declamation and the dramatic stage (tragedy and comedy). The number of prize-winners suffices to constitute three separate orchestras, besides which the directors of the Grand Opéra and of the Opéra Comique have selected successful students to be leading solo singers. The English capitation grant exceeds in amount all the French Government grants added together.

THREE evening promenade concerts will be given in the Crystal Palace on the 16th, 23rd, and 30th inst., under M. Rivière's direction, with 150 orchestral players, two military bands, and leading solo vocalists.

MR. JAMES HOWELL, for many years our principal double-bass player, who was the worthy successor of Dragonetti, died on the 5th inst. in his sixty-eighth year. Two of his sons are known as violoncello and double-bass performers; one son is the husband of Madame Rose Hersee, the English *prima donna*, now at Melbourne.

NEXT Monday (18th inst.) and Wednesday (20th) at St. George's Hall there will be full band rehearsals, with the solo singers, of the two new cantatas to be performed at the forthcoming musical festival at Birmingham, namely, 'The Lay of the Bell,' by Herr Max Bruch, and 'The Lyre and the Harp,' by M. Saint-Saëns, under the direction of the respective composers. Sir Michael Costa will conduct some of the orchestral works included in the programme. Last week he superintended the choral rehearsals in the Town Hall at Birmingham of

Rossini's oratorio 'Moses in Egypt,' Cherubini's 'Requiem,' in c minor, &c. The complete rehearsals, with full band, chorus, and principals, will take place during the morning and the evening of the 25th inst., prior to the opening oratorio the next day.

MR. WILFORD MORGAN has been assigned the tenor part in 'H.M.S. Pinafore' at the Imperial Theatre (Aquarium). The Directors of the Comedy Opera Company, who have that establishment for the run of the work of Messrs. Gilbert and A. Sullivan, state in their announcements that the sum of 3,000l. has already been paid to author and composer for the right of representation, the *opéra bouffe* having been expressly composed for, and produced at, the Strand Opéra Comique during their leasehold of the theatre.

MR. CARL ROSA has propitiated the amateurs in Dublin by the production at the Gaiety Theatre in that city by his English Opera Company of Wallace's 'Maritana,' Balfe's 'Bohemian Girl,' and Sir Julius Benedict's 'Lily of Killarney,' all of which command large attendances. The 'Mignon' of M. Ambroise Thomas was promised for next Monday, the 18th inst., for the first time in Dublin. Mr. Rosa's artists include the Misses Gaylord, Burns, Warwick, Beresford, J. Yorke, J. Warren, Perry, Messrs. Packard, Maas, C. Lyall, Crotty, Snazelle, Brooklyn, Lawrence, &c. This list will be materially strengthened when Mr. Carl Rosa commences his London season at Her Majesty's Theatre, where he will produce grand operas.

THE favourable result of an operation in Paris will, it is stated, enable Mr. Arthur Sullivan to fulfil his engagements at the Covent Garden Promenade Concerts and at the Hereford Musical Festival next month.

THERE has been a Welsh Eisteddfod for three days at Conway, which proved to be a financial failure. The workmen of Lord Penrhyn's slate quarries won the prize of twenty guineas and a silver medal in a choral competition. The second prize was gained by the Llandudno choir.

M. CHARLES LECOCQ's next new opera will be a setting of the tale 'Red Riding Hood,' the libretto by MM. Meilhac and Halévy. The work will be produced early next year at the Paris Renaissance Theatre.

RABELAIS'S 'Panurge' is the title of M. Hervé's new opera, to be produced at the Bouffes Parisiens, libretto by MM. Clairville and Gastineau. M. Offenbach's 'Madame Favart' was the opera at the reopening of the Folies Dramatiques. The Tailcoat Theatre is to be reopened by M. Léon Vasseur under the new title of Nouveau Lyrique; three new one-act operettas are promised—'La Princesse Jaune,' by M. Saint-Saëns; 'Les Petits Prodiges,' by M. Émile Jonas, and 'M'sieu Landry' of M. Duprato.

HERR WAGNER announces in the *Bayreuther Blätter* that the first representation of his new opera 'Parsifal' cannot take place in 1880, as he hoped, and that he is dependent on the state of the subscription list in progress before he can resume the *Bühnenfestspiele*. In the meanwhile the 'Nibelungen' will be given in its entirety (four operas in succession) at Munich, beginning on the 23rd inst.

THE ninth Middle Rhine Musical Festival has been celebrated at Mannheim, being the fiftieth jubilee centenary, with 700 singers and 120 instrumentalists, Herr V. Lachner conductor. The *prima donna* was Madame Kölle-Murjahn; Herr J. Becker played the violin part of Beethoven's Concerto; Herr Brahms's Second Symphony was executed, besides Haydn's oratorio, the 'Creation,' Beethoven's 'Egmont,' and excerpts from Spohr's 'Jessonda' and Weber's 'Euryanthe,' as well as Lieder by Schubert, Schumann, Herr Franz, &c.

THE St. Petersburg Italian Opera season will

be commenced on the 11th of October next and end on the 14th of March, 1880, during which there will be 128 performances of twenty-eight operas; the conductors will be Signori Goulet and Drigo; the Impresario, Signor Merelli, the leading performers, Mdle. Caroline Salla, Madame De Cepeda, Mdle. Vitali, Mdle. Chiomi, Mdle. Tremelli, Mdle. Smereschi, Mdle. Gini, and Mdle. De Moya; Signor Masini, Marini, Nouvelli, Manfredi, and Sabatini (tenors); Signori Cotogni, Carbone, Ughezz, Raguer, Scolaria, Gasperini, Uetam, and Ciampi, and M. Bouhy (baritones and basses).

DRAMA

THE WEEK.

LYCEUM.—'Lucrezia Borgia,' a Drama, in Four Acts. Adapted by William Young.
OLYMPIC.—'Davy Crockett,' "an Idyl of the Backwoods in Five Acts."

THE version of the 'Lucrezia Borgia' of M. Victor Hugo produced at the Lyceum Theatre is practically the first that has been given in London. More than once, we believe, an adaptation has been presented at outlying theatres, but, so far as the general play-going world is concerned, the operatic version alone is recognized. It is curious to see how fatal to the chance of a success on the dramatic stage is, in the opinion of managers and adapters, the fact that a subject has been popular on the lyric stage. The legend of 'Don Juan,' which may dispute with 'Faust' the honour of being the greatest dramatic product of mediæval thought, has only formed a subject for pantomime or burlesque since Mozart associated it with music, and a like fate has attended the two best comedies of the eighteenth century—'Le Barbier de Séville' and 'Le Mariage de Figaro.' When now, at length, an adaptation of M. Hugo's drama sees the light, it is named after the opera of Donizetti, 'Lucrezia Borgia,' and not after the play, 'Lucrezia Borgia.' It may, indeed, be contended by the translator that the French title could not consistently be preserved, since the characters bear Italian names, while the English name Lucretia has during late years been seldom employed except in association with comic spinsterhood. M. Hugo himself pays, it must be owned, little attention to these matters, giving all his characters Italian names except the heroine and her husband, whom he calls Don Alphonse d'Este. In the list of characters, indeed, the 'Théâtre de Victor Hugo,' Paris, 1856, the heroine herself is described by a title—'Don Lucrezia Borgia'—which is neither Italian nor French, nor, indeed, Spanish, though it is probably intended to be Spanish, and to indicate her Spanish origin. While dealing with the subject, it seems worth while to mention that in the 'English Cyclopædia,' under the heading 'Lucrezia Borgia,' occurs the following reference to the drama of M. Hugo:—'A drama full of horrible but gratuitous fiction concerning her life was published and performed at Paris in 1833, under the title 'Lucrece (sic) Borgia.'"

Slovenly as is the English version, it cannot wholly hide the merits of the play. It is slovenly it is may be guessed from the fact that a sentence like the following is translated literally, though in English it is, of course, wholly meaningless:—"C'est qu'il faut que queue du diable lui soit soudée, chevillée, vissée à l'échine d'une façon bien triomphante."

pour qu'elle résiste à l'innombrable multitude de gens qui la tirent perpétuellement." In spite, however, of workmanship like this and of acting in certain characters nothing less than execrable, the play took a strong hold upon the public, and was a distinct success. This speaks, of course, trumpet-tongued for its dramatic quality. 'Lucrèce Borgia' is, indeed, a splendidly powerful play. It is extravagant without being, as it is often called, melo-dramatic. Putting on one side the real significance of the term "melo dramatic," which is, of course, a drama mixed with song or music, such as in the origin was all drama, the word in the conventional significance may be said to convey the idea of a drama in which action is influenced if not caused by surrounding conditions, as when a man swings by aid of a tree to the rescue of innocence, which, had the tree not been there, must have perished. In 'Lucrèce Borgia' the action springs wholly from human passion, and, granting the dramatist his postulates, is inevitable. Mean time in the idea of fate it is closely linked to the classic drama. It is in the very nature of things from a Greek standpoint that incestuous birth should lead to matricide.

Miss Genevieve Ward displayed power as the heroine. She had studied the part carefully, and showed finely the cold malignity of the woman and the tenderness to her son which is her one redeeming feature, and as such the means of her punishment. Where she pleased us least was in her outbreak to her husband when she hears of the insult to her name. She should then pace furiously up and down the stage, and be uncontrollable in her movements. It is doubtful, indeed, whether any actress not wholly Latin in extraction will ever be able to present rightly this scene. Mr. Barnes, Mr. Robertson, and Mr. Herbert acquitted themselves respectably in important characters. In one or two parts, however, the acting was as bad as it could be. It would be an advantage if the stage manager would tell the majority of the players that the dukedom over which Alfonso presided was Ferrara, not Ferraro.

'Davy Crockett' is a curious drama, the origin of which is supplied by Sir Walter Scott's ballad of 'Lochinvar.' The scene is, however, Kentucky, and the hero is a backwoodsman. After saving the life of the heroine by thrusting his arm in the staples of a door from which the bar has been removed, and so keeping at bay during a winter night an army of wolves—an idea founded, of course, on an incident in the family history of the Douglas—Crockett carries her off in the fashion described in 'Lochinvar.' Incidents illustrative of life in the backwoods are freely introduced. The whole is, however, from the dramatic and literary standpoint, of small value. Mr. Mayo's performance of Davy Crockett introduces to the English playgoer a new stage type, which has become very popular in America, but is not likely to win equal recognition in England.

A "CATALAN" ROMEO AND JULIET.

MODERN Spanish poets find translations of Shakespeare and Byron ready to their hands, and do not hesitate to utilize either after their own fashion as "poetic property." Necessarily, that "holy awe" which would deter an Englishman from improving Shakespeare does not influence

an alien, hence such adaptations are not always happy from an Englishman's point of view. The portion of Shakespeare's 'Romeo and Juliet' which Señor Balaguer has utilized in his tragedy of 'Las Esposas de la Morta' ('The Esposals of Death'), founded upon Bandello's legend of the two hapless lovers of Verona, is comprised, in part, of the fifth scene of the third act; and, considering the difficulties of rendering the "love-lorn logic" of Shakespeare in the somewhat curt and rough but not unmelodious dialect of Catalonia, Señor Balaguer must be credited with fair success.

An impassioned dedication, worthy of the days of Pope, precedes the tragedy, and opens thus, the Duquesa de la Torre being the lady:—

Go then, my tragedy, and say, oh! Goddess,
Fair flower of richer hue than other bloom,
Empress of all grace, heiress of all beauty,
Grant me a corner of that heart.

The scheme of the tragedy is concentrated in two scenes, the one the balcony and garden, the other the tomb of all the Capulets. The only characters introduced are the elder Capulet, Juliet, Romeo, Conrad of Arles (Paris), and Friar Laurence—the latter very proper, but rather prosy. The marriage of Juliet with Conrad is prevented by Friar Laurence's potion working its mission at the critical moment. When the lady is required to say "I will," the brawl in which Romeo slays Tybalt's double occurs behind the scenes. Romeo is pursued, and takes shelter in Juliet's chamber, quite in the orthodox "capa and espada" fashion of the days of Lope. There is, however, no trace of the treatment adopted by either Lope de Vega or Rojas in Señor Balaguer's tragedy: a portion of the balcony scene is translated from, or, as the author writes, "inspired" by, Shakespeare. This portion, supplemented by Señor Balaguer, is not without elegance and poetic fire, and translated gives a fair idea of the poetic strength of the tragedy. It occurs after Romeo leaves the balcony, and precedes his return and escape into Juliet's chamber:—

JULIET. Why come so quickly trait'rous light?
And oh, ye shadows of the night,
Why speed with such unseemly haste,
And share the hours' mid garish day
And black-pallied night? Oh! I way not
One long, lone, eternal night! For then
Might we sail for evermore o'er calm
Unruffled seas, waveless and smooth.

Señor Balaguer is known to fame as the author of historical works of value and authority. His lives of the Troubadours who sang in his own Catalan dialect is, I believe, only in part printed; but the enthusiasm kept alive by the floral games in Barcelona shows no symptom of decay, and the golden wreath and silver pen are as keenly competed for each year as they were in the palmy days of the "gay science"; and while such poets as Señor Balaguer live there is no fear of the somewhat rough but still melodious Catalan being stamped out by the more courtly Castilian.

F. W. C.

MISCELLANEA

Assos.—M. Schliemann, in his deeply interesting letter of June 5th, speaks thus of the ruins of Assos:—"I perfectly agree with Col. Leake that the ruins of Assos give the most perfect idea of a Greek city that anywhere now exists. Its circuit walls are better made and in a far better state of preservation than those of any other Greek city now extant; they are on an average 8 ft. 4 in. thick. . . . All stones show the most evident marks of having been worked with an iron pick-hammer, and they can consequently not claim a very remote antiquity. Virchow agrees with me that, although some parts of the walls may belong to the sixth century B.C., yet by far the larger part of them has been built in Macedonian times." Now in Boeckh's 'Corpus Inscript.' tom. iv., there is an inscription, No. 8838, commemorating a certain Christian Presbyter Helladius and his son Lucianus for their munificence in rebuilding the walls of Assos. He seems to have been a

man of wealth and position, perhaps chief magistrate of the city, as he is not only styled a Presbyter, but also *πολιτευόμενος*, which the editor of Boeckh translates *primas*, fixing the date of the inscription about the time of Justinian. Is not this inscription a surer indication of the date of the walls than marks of iron pick-hammers? Does not it also satisfactorily account for the high state of preservation in which the wall of Assos is now found?

GEORGE T. STOKES.

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